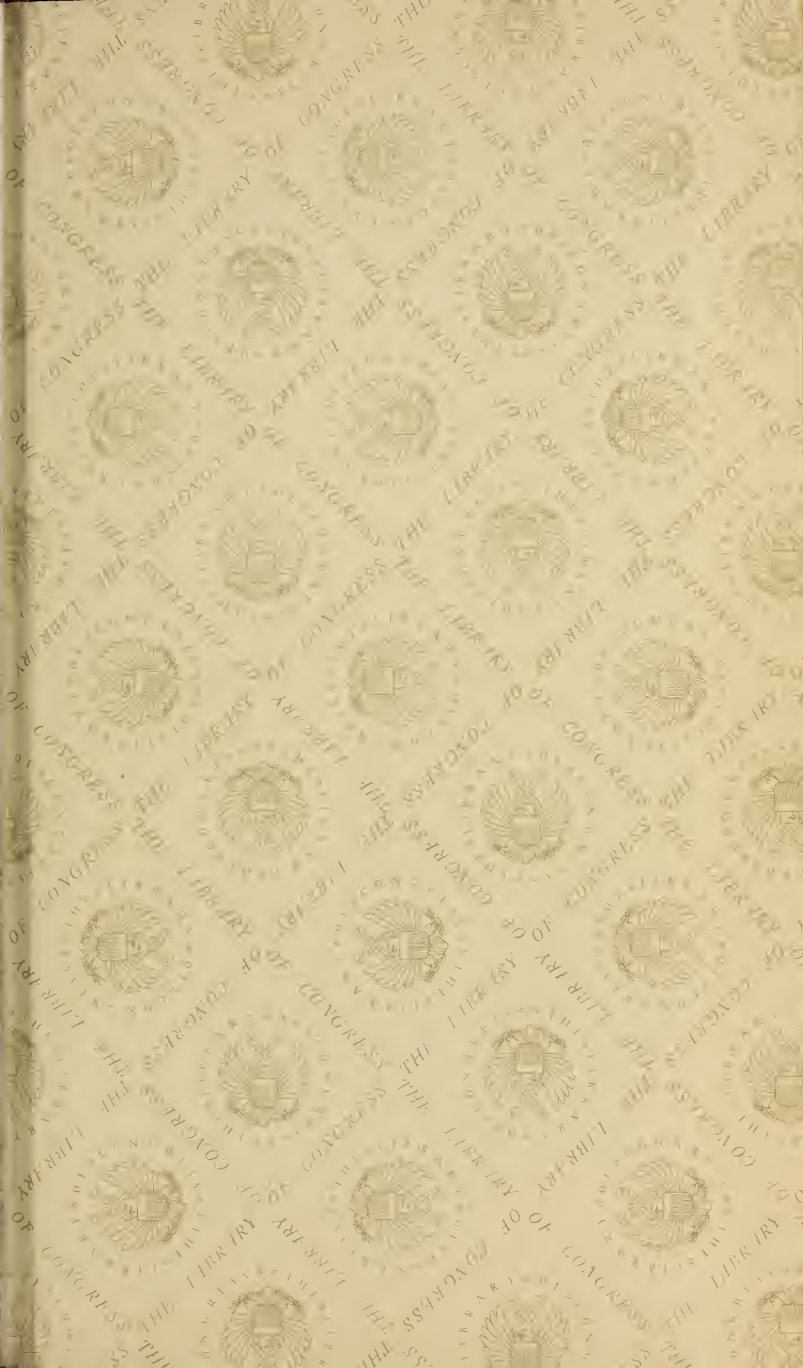






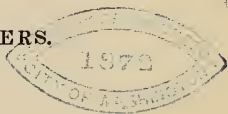
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A PRACTICAL
MANUAL OF ELOCUTION:

EMBRACING
VOICE AND GESTURE.

DESIGNED FOR
Schools, Academies and Colleges,
AS WELL AS FOR
PRIVATE LEARNERS.



BY MERRITT CALDWELL, A. M.,
PROFESSOR OF METAPHYSICS AND POLITICAL ECONOMY AND TEACHER OF
ELOCUTION IN DICKINSON COLLEGE.

94

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To THOSE, who during the last sixteen years have, from time to time, been under my tuition,—many of whom are now occupying posts of honor and usefulness, in the Church, in the State, and in the various departments of Instruction,—this Manual is most respectfully dedicated, by

THE AUTHOR.

PREFACE.

THE preparation of this Manual would not have been undertaken, but for the obvious want, at the present time, of a suitable text-book in Elocution, for the use of classes in our colleges, academies, and schools. And if undertaken, the effort would have proved comparatively futile, but for the existence of such works as "*The Philosophy of the human Voice*," by JAMES RUSH, M. D., of Philadelphia, from the valuable materials of which I have been permitted to draw at pleasure,—and the "*Chironomia*," of AUSTIN, which for nearly forty years has been the common source from which have been derived the principles of Gesture. I take pleasure in acknowledging my obligations to these eminently philosophical works; and this acknowledgment I wish to make in this preface in terms so general, as not again to need to recur to the subject. Having used these books for several years as works of almost daily reference, nothing but the most studied affectation could prevent me from employing the materials which they so richly furnish for the use of all future learners in the principles of the voice and of gesture. But aside from this general use of these works, I have referred directly to them, in the preparation of almost every chapter and section of this Manual; nor could I otherwise have done justice to the ordinary learner, since these books, both by their scarcity and their price, are placed beyond his reach.

The principles adopted as the basis of this Manual, and which are developed in its successive pages, it is believed, do not differ materially from those views of the subject which have already received the stamp of public approbation. But this concession is not intended to prejudice the claim of this book to all the originality, as regards either arrangement, method of illustration, or matter, which experience in the business of teaching could be expected to suggest on such a subject.

The work of Dr. Rush, just referred to, relates to a single branch only; and neither this nor the *Chironomia* professes to be a *practical manual*. Several practical works, both on the Voice and on Gesture, are, however, before the public. From the merits of these I would not wish to detract one tittle. Had they fewer faults and greater excellences, the future authors of text-books in this interesting but neglected branch of science would find less formidable prejudices to contend with. I have, as I trust, too just a sense of the responsibility involved in the preparation of a *Text-Book for Learners*, to dare to assume it with any feeling of carelessness or indifference. He who prepares a popular text-book becomes the benefactor or the curse of the age in which he lives; and, in the last case, may be held answerable even to posterity for the injury inflicted on the world. All these elementary works, also, which were within my reach, have therefore been consulted; and from them some useful suggestions have been adopted. They possess very different degrees of excellence; but it is sufficient to authorize another attempt at setting forth this difficult subject, that no one of them presumes to bring in a claim to perfection. Neither does the present work; though it has at least one advantage over others—that of presenting both branches of the subject in the same volume, which must prove a great convenience to the teacher, as well as to the learner.

Though some new *technical terms* will present themselves to the student of this Manual, as few such have been used as the objects and nature of the work would possibly allow; and from among those employed by different writers, such have been selected as were judged best fitted to express the ideas embraced in them. So far as the nomenclature of this science is concerned, the authors before named have left little for future writers to supply; and to their works the faithful teacher will not fail to make frequent reference, till he shall have fully imbibed their spirit.*

I am aware of the difficulty of setting forth with perfect clearness a subject which is *new*; and such will this be to many into whose hands this book will fall. Yet I flatter myself that I have succeeded in rendering the entire subject so simple that any person of ordinary resolution and perseverance can master it, even without an instructor. This object I have had constantly in view, with the hope that many a young man, already engaged in the duties of the holy ministry, may be induced to subject himself to a course of private training, which may both prolong his life, and make every portion of it more useful. Still, a few lessons from a good teacher, when access can be had to one, will greatly facilitate the progress of the learner.

* In describing the vocal phenomena, I have but rarely found occasion to deviate from the technical forms of expression used by Dr. Rush; and still less frequently to dissent from the *principles* established in his masterly work on the *Human Voice*. In setting forth the elementary sounds of the English language, however, I have chosen to retain the old distinction into vowels and consonants, as well adapted to a popular text-book; and have used the term *tonic*, to designate a portion of the consonants,—a term which he applies only to the vowel elements. The term *Slide* also, is not employed by Dr. Rush, which proves that it is not indispensable even in a full discussion of the functions of the voice. It is used in this work merely as a matter of convenience, being both a short and expressive designation of one of the most important functions of the speaking voice.

To the intelligent and observing, the remark will appear trite, that in our age, and particularly in our country, a good delivery is one of the most important acquisitions to the scholar. To the man who wishes to produce a strong impression on the present age, what other acquisition promises so much? But the truth that a good delivery can be acquired by study and practice, is now almost as generally admitted by the intelligent as is the fact of its importance; and this Manual is presented but as a more perfect development of the same system which has produced nearly all the accomplished orators of our day. This is but a system of *principles*, by which the learner is to be led into the very arcana of the orator's art, instead of acquiring by mere *imitation* the power of mimicking some of his tones and gestures.

The section on *Expression*, it is believed, is a more full attempt to present the vocal "language of the passions," in intelligible terms, than has ever before been made. In this it is not proposed to furnish a substitute for real *feeling*. In oratory there can be no substitute for this. The object of this section is, *First*, to do for the learner what is done for the student in many other branches of science—to give him a theoretical knowledge of that, the practice of which nature may perhaps have taught him; *Secondly*, to enable him, by the use of the appropriate symbols of feeling, to awaken within himself emotion, when perhaps it may not exist to the extent he desires,—for the natural language of any passion tends to excite that passion, as directly as the existence of the passion prompts to its natural expression; *Thirdly*, to assist him in overcoming bad habits, whether of extravagance or of feebleness, in the vocal expression of the passions; and, *Fourthly*, to furnish what appears to me the best system of training for the voice that can be devised,—one that will best develop all its powers, at the

same time that it makes the learner familiar with their practical uses.

The art of engraving was little understood by the ancients. In modern works on elocution much advantage has been taken of the improvements in this art; and in regard to gesture, abundant illustrations have been furnished, which addressing the eye, make a stronger as well as a more definite impression on the mind than could well be made by words. The *Chironomia*, in particular, contains a very full set of excellent illustrations of the principles of gesture, which most of the later writers on elocution have very judiciously used, instead of attempting to furnish new and inferior drawings. From these I have selected such as would fully answer my purpose; but have added whatever I judged necessary to a complete set of illustrations for my work.*

While examples have been selected for illustrating all the principles of vocal modulation and expression, the book has not been encumbered with extracts from other authors merely for practice. This part of the business has been well done by others; and there are books enough before the public containing selections, both for reading and speaking. Perhaps a book of selections might be made better suited to improve the higher powers of elocution than any we now have; it was not, however, any part of the object of this Manual to supply such defect. Without any such matter, the pages of my book have multiplied beyond what was contemplated when it was undertaken,—and that, though brevity has been most assiduously studied.

If the objects proposed in this Manual have been accom-

* The Diagrams and Figures which illustrate the subject of this Manual have been engraved by J. Spittall, of Philadelphia. Most of them have also been drawn by him; though several of the Figures have been drawn by C. Burton, of Carlisle, Pa.

plished, the work now submitted to the public may be studied with advantage by every class of public speakers; and the practice it suggests is especially adapted to train the future speaker for his responsible work. But many of the principles of reading and speaking are the same; so that he, also, who would become a *good reader* must study some such work as this, to render him familiar with these principles. Aside, however, from all these considerations, there are reasons why elocution should be studied. The natural sciences are taught in all our schools, that those who study them may be able to classify and give names to the various objects of nature. Even the young lady studies Botany and the *Geography of the heavens*, that she may be able to name the plants and the stars. And is it a matter of no interest to her to be able to speak intelligibly of the excellences and defects of those whom from time to time she hears speak?—to give names to the qualities of the voice and of the action which they employ? It is not, perhaps, too much to say, that the time will come, when the power to criticise a *speech* shall be considered as essential to the scholar as is now the ability to criticise a *written composition*,—when Elocution and Rhetoric shall be studied as constituting sister departments, even in a common English education. Then would every professed speaker cultivate his natural powers, so that a failure in the management of his voice or in gesture would be as rare as such a failure now is among professed singers or performers on musical instruments. On the same principle that men can learn to sing, or to handle the bow, or touch the keys of an instrument for the production of harmonious sounds, they can learn to manage the voice in speaking, or the arms and hands in gesture.

DICKINSON COLLEGE, November, 1844.

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A
PRACTICAL MANUAL
OF
ELOCUTION.

INTRODUCTION.

Importance of the study of Elocution.—How it must be prosecuted.—Encouragement to the learner.—Plan of the work.

Is a good Elocution of sufficient importance to deserve the attention of the American scholar? and can the principles of Elocution be so taught as to become practically useful to the speaker, or to him who is destined to become a speaker?—These are important questions; and while a doubt remains in regard to them, even the youthful learner must hesitate to enter on the subject with the zeal necessary to ensure success in this or any other branch of useful study. In regard to the first, I should be doing injustice to the intelligence of the reader, to attempt to discuss it. Who are the men that in our great republic are now attracting universal attention? Who are they, to hear whom our Senate Houses, our Halls of Justice, and our Churches, are thronged to overflowing? Who are they, whom assembled multitudes, in our public halls, in the

crowded squares and streets of our cities clamor for, and whose voices they will hear? They are not always the most learned men among us, nor are they always the most profound thinkers. Generally speaking, they are men of good sound common sense, who have a *good Elocution*. Eighteen hundred years ago, Quintilian said, "That even an indifferent discourse, assisted by a lively and graceful action [comprehending both voice and gesture] will have greater efficacy than the finest harangue which wants that advantage." So it has ever been; so it will ever be.

But of what interest is all this to the American scholar—to the reader of these pages? The same that he has in any question that concerns his future usefulness, or his future fame. Ours is a land of civil liberty, where force is never permitted to take the place of persuasion, where tyranny wrests not from man his native freedom of thought and speech, and where corruption and venality can never long hold the control of public affairs. Our institutions then are such as have ever fostered eloquence. We have a language, too, superior in several important respects to any modern tongue, and deficient perhaps in no single requisite to a strong and effective eloquence. The demand of the public also for a more spirit-stirring oratory is most obviously increasing. The evidence of this is found in the public favor, just referred to, which is bestowed on those who have cultivated a good elocution. If we look out upon the stage of political life, what attracts our eyes more strongly than the conspicuous positions assigned to those who have the *action*, the *utterance*, and the *power of speech* to stir men's blood? We see the same, if we look at the great moral movements of the day. Whenever the eyes of the public centre on any human agent, as destined under Providence to effect any

great moral reform, who is he but some one who can wield the omnipotent power of oral eloquence? This demand extends even to the sacred desk; and men begin to be restless when the pulpit is dull and prosing. Whenever they elsewhere see exhibited the attractions of an effective elocution, their minds revert to that day, when the simple preaching of righteousness, temperance and judgment could make even a Felix tremble, and they pray for its return.

Nor is this a mere capricious movement of the times. Intelligent men have begun to reason on the subject. They have satisfied themselves, that we possess all the essential elements of oratory which have ever been possessed by any people; and that the occasions for their development are not wanting. They see the freedom of debate allowed in our legislative halls; the constantly recurring opportunities for the statesman-orator to make his appeals directly to the popular assembly; the moral enterprises also, that are to be carried by direct appeals to the popular ear; the vast interests involved in questions which are discussed in our ecclesiastical assemblies, and which may well call forth the orator's best powers; and last, not least, they see the pulpit, where from week to week thousands stand to address their fellows, freely and unconstrained, on the sacred truths of a sublime religion, to impress on them the claims of a system of morality singularly pure and attractive, and to discuss topics of the most elevating and interesting nature. They see, too, that men can *feel* as well as *reason*, and that they *love* the feelings which eloquence inspires;—that whenever a good elocution exhibits itself in the speaker, the legitimate effects follow as certainly as when Demosthenes or Henry spoke in the senate house, or at the bar, and as certainly as when Whitefield electrified the multi-

tudes who everywhere thronged—not more to hear the tones of his voice, and to see his action, than to feel the overwhelming power of his eloquence. A demand based on the clear perception of such truths shall not decline ; and green and unfading are the laurels already entwined for the brows of those who—now rising into life—shall prepare themselves to bear off the honors in such a contest for usefulness and honorable distinction.

Eloquence, or even oratory, does not however consist wholly in a good elocution. Elocution concerns only the external part of oratory, and may be considered both as a *science* and as an *art*. As a science, it teaches the principles from which are deduced rules for the effective delivery of what is eloquent in thought and language ; as an art, it is the actual embodying in delivery of every accomplishment, whether of *voice* or of *gesture*, by which oratorical excitement is superadded to the eloquence of thought and language. In this last sense, it implies the cultivation of every external grace with which the delivery of language should be accompanied, whether in reading, in recitation, or in spontaneous utterance. As a science, then, it relates to the knowledge and the taste necessary to direct in the correct delivery of what is forcible in thought and expression ; and as an art, to the ability practically to execute that which is dictated by a well-instructed taste. This presents the general subject in a twofold light ; and clearly points out the double office of a teacher of elocution, and the twofold excellencies of a perfect Text-Book in this interesting branch of study. It should give the taste to direct, and the power to execute.

These are perfectly distinct, though closely allied. Many speakers fail, not so much from not knowing how a passage

or discourse ought to be pronounced, as for want of the ability to execute what their cultivated taste has learned to admire; while others, it is admitted, have no love for what is excellent, whether in the intonations of the voice, or in the action which accompanies them. The latter blunder heedlessly along, and, without perceiving it, are guilty of a thousand errors, which of course they never *attempt* to correct; while the former too often perceive their errors and defects but to lament them, often fail in their attempts at improvement, and at other times, for fear of a failure, neglect to attempt what, had they dared to risk the experiment, they might successfully have performed.—It is the object of this Manual, to cultivate the taste; and to give to all who will consent to make it a *study* the ability to perform whatever a good taste can direct.

It is generally admitted, that few persons can safely rely, for the effect of their discourses, solely on a favorable combination of circumstances, or on their weight of character, or even on mere force of thought or eloquence of language. The “ornaments of eloquence” must be super-added. These consist in the various melodies of the voice and in suitable gesture of the body. “He who arms himself with these,” says one of the ancient Rhetoricians, “assaults his hearers in three ways. He invades their understanding by his eloquence, he subdues their ears by the charms of his voice, and their eyes by the attractions of his gesture.”—Whether ease and grace of *gesture* can be acquired, cannot admit of one rational doubt. In general, the gestures are performed by the action of the voluntary muscles; and thus gesture is as much an *art*, considered with reference to the mode in which it is to be performed,

as is penmanship, dancing, or any handicraft employment.

But can instruction improve the voice also? To this interrogatory it might seem sufficient to reply, that the attractions of the stage in all ages have depended very materially on the power of vocal execution possessed by the actors—a power not unfrequently wholly acquired, and acquired too, in the only schools where, in modern times, the art of speaking has been cultivated. Besides this, the two great orators of antiquity studied this branch of elocution in particular as an art. Demosthenes, whose voice was weak, whose articulation was defective, and whose tongue stammered, after an unsuccessful effort in which he was hissed from the assembly, was persuaded by a player whom he met, to undertake the study of elocution; and by a course of training such as few have ever subjected themselves to, he demonstrated that the practical application of the principles of this art can be learned. Even his great adversary and rival in oratory, after reciting before the Rhodians, at their request, the oration of Demosthenes for Ctesiphon, replied to their expressions of admiration, “What would you have said if you had heard *him* deliver it!” With Cicero, too, it was much the same. At the age of twenty-seven, according to Plutarch, after having arrived at some eminence as a pleader, “though his voice had a variety of inflections, it was at the same time harsh and unformed; and as in the vehemence and enthusiasm of speaking, he always rose into a loud key, there was reason to apprehend that it might injure his health.” He consequently applied himself to teachers. At a subsequent period, this writer tells us, “his voice was formed; and at the same time that it was full and sonorous, had gained a

sufficient sweetness, and was brought to a key which his constitution could bear." But—to show how elocution was studied in ancient times—he stopped not here, but visited Asia and Rhodes, to listen to the greatest orators, and to receive instruction from the best teachers. And it was at the latter place, when declaiming in Greek before Apollonius, that the rhetorician, with sadness of heart at the recollection of the wasted glory of his native land, the country of Demosthenes, said, "As for you, Cicero, I praise and admire you, but I am concerned for the fate of Greece. She had nothing left her but the glory of eloquence and erudition, and you are carrying that too to Rome." The ancient orators and rhetoricians all treated of the voice as among the first objects of culture; and wherever great excellence was attained in its management, it was duly appreciated.

This science has also been studied by many of England's most eminent orators. Mr. Pitt learned elocution under the tuition of his noble and eloquent father; and it was of one of his speeches that even Fox could say, "The orators of antiquity would have admired, probably would have envied it;" and after listening to another, Mr. Windham says of himself, that "he walked home lost in amazement at the compass, till then unknown to him, of human eloquence." The case of Sheridan is still more striking. To adopt the language of Lord Brougham,—“With a position by birth and profession little suited to command the respect of the most aristocratic country in Europe—the son of an actor, the manager himself of a theatre—he came into that parliament which was enlightened by the vast and various knowledge, as well as fortified and adorned by the most choice literary fame of a Burke, and which owned the

sway of consummate orators like Fox and Pitt." But he had studied the elocution of the stage—his father had been his teacher; and although he never acquired any great eminence as a statesman, yet Pitt himself at one time writhed under his eloquence. It was at the close of one of his celebrated speeches before the House of Commons, that the practice of cheering the speaker was first introduced; and it was on this occasion that Mr. Pitt, then prime minister of England, besought the House, as being incapacitated for forming a just judgment under the influence of such powerful eloquence, to adjourn the decision of the question. Several of our distinguished American orators, also, it is asserted, are ever ready to acknowledge their obligation to the study of the principles of that art which is procuring for them so rich a reward of fame. And some of those who have been most admired, are far from being those for whom nature had done the most.

The following system of instruction, both as regards voice and gesture, consists of principles rather than of specific rules; and of principles believed to be drawn from nature, and which, when applied even fully to practice, will leave the learner sufficiently in possession of all his natural peculiarities. Their entire object is to refine and perfect nature; not to pervert it. The greatest orators, even the most popular players, are those who have made art subservient to the development of their own native powers; and who at least *seem* to have been formed on no model. Here, as elsewhere, art is supposed to be but the handmaid of nature.

It is believed that the careful study, on the part of the learner, of the principles here presented him, even though

thus restricted, if accompanied with proper practice on the tables and exercises, will do for him all that study has ever done, or can do, to make the speaker.

First, it will greatly assist to cultivate the taste, as regards all the excellences of a good delivery.

Second, it will give him a distinct articulation; and furnishes the means by which even the more permanent impediments in speech may be corrected.

Third, it will give him a distinct *enunciation*, by which we mean nothing more than perfect distinctness of articulation carried into the general delivery.

Fourth, it will give him the command of the various elements both of voice and gesture, which give effect to the expression of thought and feeling, and which, when properly employed, constitute the external graces of eloquence.

Fifth, it will teach him the principles on which these elements are to be employed the most successfully for the purposes just named.

Sixth, it will give him such a familiarity with these elements, and such a command of all his vocal powers, as will enable him practically to execute whatever he is disposed to attempt. And

Seventh, it will do all this, by perfecting and improving his own natural powers, rather than by substituting, or attempting to substitute, others for them.

The taste may indeed be improved in various ways,—by reading works and attending lectures on Elocution, as also by studying living models of excellence in oratory; but the power of execution can be learned only by *practice*. If it can be acquired by other means, the author of this Manual has not discovered them. On *practice*, and on that

alone, we rely in the work before us. It was this alone that perfected the orators of antiquity. But for this, Demosthenes and Cicero would not have been the master orators of Greece and Rome; yet we hesitate not to say, that the text-books of Elocution to which the scholar of our day can have access furnish him facilities for successful practice which they never enjoyed, though they sought it long and even in foreign lands. Much of the discipline of the scholar must like theirs be preparatory and private,—must consist in the practice of attitude and action, in loud reading, and in declamation, continued till all the excellences of a good elocution become a part of his own nature. Nor will it in general be so long as might be supposed, before he begins to experience these results. Then will he, without the least embarrassment, as though they were the direct gifts of nature, carry them into the practice of oratory. So will he even who is already in public life—in the habit, it may be, of daily public speaking—by such private practice find the graces of gesture imperceptibly incorporating themselves with his public action, and all the defects of his voice, whether natural or acquired, gradually supplanted by the opposite excellences. Thus may one learn to speak according to the strictest rules of art, and yet never be embarrassed in any of his public performances by the thought of these rules.

The practice recommended in the first part of this Manual has a further object than merely to give a command of the various intonations and inflections of the voice; though this of itself would be sufficient to recommend it. If it went no further than this, it would break up the dull monotony of delivery, and demonstrate to the learner, that the speaker's want of power 'to stir men's blood' is not to

be referred to any deficiency in the general provisions of nature. The practice recommended in our future pages will show that, without violating any law of the voice, an endless variety is presented in the expedients which nature has furnished to give power and efficiency to expression.—The further purpose however to be secured by this practice is that healthful discipline of the vocal organs, which it is believed will make them almost proof against the diseases by which so many speakers are now laid aside from their labors in the very prime of their lives and of their usefulness. The young man who enters the ministry in particular, without having his vocal organs inured to the labor involved in speaking, is always in danger of laying the foundation, even in his early efforts, of his future decline, and of his premature death. How many such cases can the reader call to mind!

In our definition of Elocution, we have made it relate to all the graces of delivery, whether in *reading*, in *recitation*, or in *spontaneous utterance*. This suggests what we deem an important view in connection with this subject, to wit, that the principles of *reading* and *speaking* are the same. He who knows how to read well can speak well, so far at least as concerns the management of the voice; and he who can speak well is left without excuse, if he does not read with correctness and rhetorical effect. The only difference between reading and speaking, as regards the principles of this branch of elocution, is, that the latter presupposes more emotion, and consequently admits a more forcible application of its principles.

But Elocution, in the comprehensive signification we have given to it, relates to *gesture* as well as to the *voice*. Both the voice and the action of the body have a strong

sympathy with the emotions ; in so much, that the state of the mind can be confidently inferred from the muscular movements of the individual, as also from the peculiarities of his voice—its loudness or softness, together with its tones and inflections—though his *words* may not be heard. This suggests a strong correspondence between the voice and the action in delivery ; and yet they are so distinct, that it is presumed the learner will study them most successfully, if treated separately. Thus our treatise is divided into two PARTS, to each of which is appropriated one entire subject.

Something will be gained, if thus early the learner can be impressed with the full belief, that the principles of this work, both as regards the voice and gesture, are drawn from nature, and are thus no work of invention. This is the origin given of the principles of the orator's art by Quintilian, who says, "As in physic, men, by seeing that some things promote health and others destroy it, formed the art upon those observations ; in like manner by perceiving that some things in discourse are said to advantage, and others not, they accordingly marked those things, in order to imitate the one and avoid the other ;" and such emphatically is believed to be the origin of all the principles embraced in the successive chapters of this Manual.

These principles, to be fully appropriated by the learner, must, so far as they shall be new to him, be dwelt upon till they become perfectly familiar—as familiar as the rules of English syntax to the English scholar, or the principles of logic to the reasoner. Where habits either of voice or of gesture are to be overcome, other habits must be substituted. Nothing short of *habits* of correct speaking and of correct action can meet all the demands of the speaker,

as he stands up to deliver his sentiments before multitudes of assembled men. He has no time then to make the intonations of his voice or the movements of his body a study. To secure the formation of these habits, it is indispensable that the principles hereafter presented should be contemplated as strictly *practical*, and be carried from the exercises of the book into the daily practice of reading and speaking. The success of the ancient orators, as also of Pitt, of Sheridan, and many of the distinguished actors of modern times—proves, as we have seen, the practicability of thus *learning the art of speaking*.*

* In this introduction, I have made some use of a paper furnished by me for the Methodist Quarterly of July, 1841,—a review of "The Philosophy of the Human Voice," by James Rush, M. D.

PART I.
OF THE VOICE.



CHAPTER I.

ELEMENTARY EXERCISES OF THE VOICE.

SECTION I.

OF THE ELEMENTARY SOUNDS OF THE ENGLISH LANGUAGE.

To one who had never thought on the subject, it might seem strange to commence a treatise on *Elocution*, by referring to the *elementary sounds* of the language; but a moment's reflection will show its propriety. It is of these elements that all speech is composed. These constitute the very basis of all good delivery, and consequently should be placed at the foundation of all instruction in this elegant accomplishment. But where are these elementary sounds to be found? He who would discover them must divest himself of the idea that they are faithfully represented by the symbols composing our graphic alphabet. Much less are they represented by the *names* of the alphabetic characters, nearly all of which are complex sounds. It is, then, only by a careful analysis of our spoken language, that the elementary sounds entering into it can be discovered.

Having made this analysis, we shall find that some of our alphabetic characters have no separate sound appropriated to them, as *c* and *x*; while others represent several sounds. Thus *a* often represents four, and sometimes a fifth; and the other vowels, each two or more.* There

* Where the same character is used in the following tables to represent different elementary sounds, we shall distinguish it, for the sake of future reference, by the marks which are used in Webster's Dictionary.

are still other sounds which have no single character to represent them, as *ou*, *oo*, *oi* and *oo* among the vowels, and *ng*, *th*, *sh*, &c., among the consonants; yet which are as elementary as the former. With each of these sounds we shall present a short word in which it occurs, by the pronunciation of which it is believed the learner will, without much difficulty, discover the true element intended. The way in which this is to be done, is to arrest the voice in the very act of uttering the element in question, and then to repeat that sound free from combination with any other. Thus the true sound of *ā* will be caught, by arresting the voice on the word *a-le*, before the *l* is touched by the organs of speech; and thus also of *b* or *l*, before entering on the vowel sound that follows them in the words *b-ow* and *l-ove*. And so of all the others.

In arriving at these elementary sounds, the learner will derive much advantage from a living teacher; but it is believed he will find no great difficulty in discovering the true sound of every element presented in the two following tables. Should there at first appear something ludicrous in the attempt, let him remember that it is only a matter of habit; and that a little familiarity will make these sounds as familiar as are the names now usually but erroneously given to our alphabetic characters. And when these fundamental sounds are once fairly mastered, we shall hereafter see that they can be turned to great account. Of these sounds, as heard in the pronunciation of the English language, there are forty-two,—sixteen vowel and twenty-six consonant sounds.—If the following tables are not philosophically correct, it is believed they are practically so.

TABLE I.*

VOWELS.

Long.

1	ā	as in	ā-le, th-e-re.
2	ā̄	“	ā-ll, n-o-r.
3	ā̄	“	ā-rm.
4	ē	“	ee-l.
5	ī	“	i-sle.
6	ō	“	o-ld.
7	ū	“	r-u-de.†
8	ou	“	ou-r.
9	oo	“	oo-ze, m-o-ve.
10	oi	“	oi-l, b-oy.

Short.

11	a	as in	a-t.
12	e	“	e-dge.
13	i	“	i-t.
14	o	“	l-o-t, wh-a-t.
15	u	“	u-p, d-o-ve.
16	oō	“	b-oo-k, f-u-ll.

* NOTE TO THE TEACHER.—On this and all the following Tables and other exercises for practice, the first business of the teacher is to exemplify and illustrate to the learner or to his class the principle, or principles involved; and let the practice on these constitute the preparation for the next interview. Then let the learner, or, in case of a class, each pupil separately, repeat the proposed exercise, with such correction and further instruction as may be called for. For securing a greater familiarity with the exercise, a class may then repeat it *together*, under the teacher's direction. Mutual correction is recommended in this and all the future exercises, when practiced by a class.

† As distinguished in unaffected pronunciation from *rood*. It is between the sound of the French *u*, and the sound of *yu* as heard in *u-nion*.

TABLE II.

CONSONANTS.

*Tonic Consonants.**

1	b	as i	<i>b</i> -ow, ro- <i>b</i> e.
2	d	"	<i>d</i> -are, ai- <i>d</i> .
3	g	"	<i>g</i> -ive, mu- <i>g</i> .
4	j	"	<i>J</i> -ew, <i>G</i> -eor- <i>g</i> e.
5	l	"	<i>l</i> -ove, a- <i>ll</i> .
6	m	"	<i>m</i> -ay, ai- <i>m</i> .
7	n	"	<i>n</i> -o, ow- <i>n</i> .
8	r (vibrant)	"	<i>r</i> -oe, p- <i>r</i> -ay.
9	r (smooth)	"	wa- <i>r</i> .
10	v	"	<i>v</i> -ile, li- <i>v</i> e.
11	w	"	<i>w</i> -oe.
12	y	"	<i>y</i> -e.
13	z	"	<i>z</i> -one, ra- <i>z</i> e.
14	ng	"	si- <i>ng</i> .
15	th	"	<i>th</i> -en, brea- <i>th</i> e.
16	zh	"	a- <i>z</i> -ure.

Atonics.

(mutes.)

17	k	as in	<i>k</i> -ing, li- <i>k</i> e.
18	p	"	<i>p</i> -ine, ni- <i>p</i> .
19	t	"	<i>t</i> -ake, pi- <i>t</i> .

(aspirates.)

20	f	as in	<i>f</i> -ine, i- <i>f</i> .
21	h	"	<i>h</i> -e.
22	s	"	<i>s</i> -in, ye- <i>s</i> .
23	th (aspirate)	"	<i>th</i> -in, brea- <i>th</i> .
24	wh	"	<i>wh</i> -eat.
25	sh	"	<i>sh</i> -ine, pu- <i>sh</i> .
26	ch	"	<i>ch</i> -in, <i>ch</i> -ur- <i>ch</i> .

* These may be called *sub-tonics*, with reference to the vowels, all of which possess the character of tonics in a higher degree.

On the foregoing Tables we shall make only the following practical remarks:—

1. By prolonging the sounds of the long vowels, and dwelling upon them, the learner will perceive, that except *a*, *ü*, *ē*, and *oo*, they are not *pure*, but pass into other sounds; thus *ā*, *ī* and *oi* pass into *ē*; *ō*, *ū* and *ou*, into *oo*. It appears, therefore, that these latter are strictly *diphthongs*. This characteristic of these elements cannot fail to become apparent even to the unpracticed student, by making each of them terminate an interrogative sentence. Thus, Is this called *ā*? Is that called *ī*? &c.—This peculiarity in the structure of these sounds needs to be carefully marked and attended to; otherwise, when they are prolonged, they may lose their true pronunciation. The sound with which they commence must not be dwelt upon too long, nor must they be allowed to pass on to the final sound too soon; as, in either case, the true sound of these elements as heard in speech is lost.

2. There follows the utterance of the consonant elements, a breathing or *little voice*, which has been conveniently designated the *vocula*, or *vocule*. This is most apparent after the utterance of the mutes, to which indeed it is essential. As a function of the voice, it possesses a power in speech which will be referred to hereafter. In the utterance of these elements however, the *vocule* should not occupy a prominent place.

3. Except *b*, *d* and *g*, all the tonic consonant elements are most obviously capable of being prolonged at pleasure. *These* also may be prolonged by practice, and may acquire a considerable degree of fulness and force. When thus protracted, they exhibit a *guttural* murmur which, when sounded alone, has no peculiar beauty, but in the com-

pounds of speech often adds much to the grace, as well as to the effect of utterance.

4. *R* should be made vibrant, whenever it is followed by a vowel which is articulated; and in energetic expression, may be thus uttered even when followed by a consonant. The peculiarity here referred to, in the articulation of this element, consists in giving a single percussion of the tongue against the roof of the mouth. If, in common discourse, the vibration of the tongue is continued, or if the *r* is made vibrant at all, except before the open vowels, it savours of affectation, or presents the provincialism which so strongly characterizes the dialect of the Irish. The full beauty of this sound can be developed only by much practice; and cannot be mistaken, when heard in such words as *ruin*, *pray*, &c.

5. The *z* is one of the most agreeable sounds to the ear that our language furnishes. But its agreeable qualities are developed only as the tongue recedes from the teeth. It should be entirely divested of the hissing sound of *s*; and this can be done only by withdrawing the tongue, in its utterance, not only from a contact with the teeth, but from a close approximation to them.—It is worthy of remark, that in our written composition, this element is sometimes represented by *x*, as in *exhibit*, &c.; and much more frequently by *s* than by *z*, its proper representative. Thus the aspirated hiss heard in the words *sin*, *yes*, &c., even though sometimes represented by *c*, and even by *x*, does not occur in our language nearly so often as its appropriate sign presents itself to the eye.

6. The *atonics*,—including the mutes and aspirates,—take the name we give them from the fact of their being destitute of *vocality* in their utterance. The learner will

not then expect to produce a *sound*, in his attempts to utter these elements.

7. In the attempt to utter the mutes, nothing can be heard but the *vocule* of which we have before spoken.

8. In practicing on the elements, as well as in ordinary speech, the *aspirates* should be passed over lightly. All prolongation of these is a defect in utterance.

9. In the exercises on these simple elements, as well as on all the future tables, great care should be taken to open the mouth so as to afford a free passage for the sound. The lips should never be compressed in speaking. Except in the pronunciation of the elements *ō*, *oo*, and *ou*, all protrusion of the lips however should be avoided. It is this erroneous position of the lips that produces the fault of articulation called *Mouthing*.*

Before leaving this section, the learner should be certain that he has the exact sound of each of the alphabetic elements fully at his command; and when he has become entirely familiar with them, he may be assured that he will not be likely to fail in any of his attempts to utter them in the compounds of speech. Unfortunately, the graphic characters employed in our language do not, except in a few cases, of themselves indicate the exact sound to be given to them in the words in which they occur. This must be learned from Dictionaries, and by observing the best usage. But when this is done, the learner has but to employ his already disciplined organs in the execution of what usage and taste shall dictate.

* Sheridan uses this term differently. "By *Mouthing*," he says, "is meant dwelling upon syllables that have no accent, and ought therefore to be uttered as quickly as consistent with distinct articulation; or prolonging the sound of the accented syllables beyond their due proportion of time."

SECTION II.

OF ARTICULATION.

A good articulation is a rare excellence even among those who are called good speakers; and such is its value, that it can even atone for many other deficiencies. It is of great service to the *speaker*, as it enables him to make himself heard anywhere, without any great effort of the lungs, and also secures to him the attention of his hearers. A good articulation can scarcely fail to secure attention. And to the *hearers* also, it is a matter of much interest; since it enables them distinctly to hear what is said, and that with an agreeable satisfaction, instead of having to put forth a painful effort. When the alphabetic elements found in the tables of the last section can be uttered with facility, and with accuracy and neatness, a foundation deep and broad has been laid for a good articulation. For these are the very sounds which occur in *speech*, though not such as are heard in the pronunciation of the names of the graphic characters composing our alphabet. When once, then, the learner has them at command, he can rarely fail in his articulation for want of ability to utter them as they occur in the compounds of speech. As regards the vowel sounds, though not difficult of utterance, yet, inasmuch as the letters by which they are represented have no *uniform* sound, and are often not sounded at all, in vulgar pronunciation they are not unfrequently substituted the one for the other, or suppressed altogether. Thus we are compelled to hear *sudden*, *hyphen*, *sloven*, *mountain*, *uncertain*, *Latin*, *satin*, *gospel*, *chapel*, *poem*, pronounced as if spelled—*suddn*, *hyphn*, *slovn*, *mountn*, *uncertn*, *Latn*, *satn*, *gospl*, *chapl*, *pōm*; and so of a

great number of words of similar pronunciation. The *ē* and the *ō* are likewise often suppressed in the whole class of words beginning with *pre* and *pro*, as in *predict*, *prevent*, *produce*, *promote*, pronounced—*prdict*, *prvent*, *prduce*, *prmote*. The unaccented *ū* is also often suppressed, or made to sound like *e*, in such words as *particular*, *regular*, *singular*, &c. ; and on the contrary, the unaccented *e* and *a* are as often suppressed, or converted in pronunciation to *u*, in the final syllable of words ending in *ent*, *ar*, *ant*, *ence* and *ance*, as in—*government*, *auricular*, *inhabitant*, *evidence*, *ignorance*. Indeed bad habits of articulating the vowels are liable to deform in utterance almost every word and syllable of the language. The effect of the exercise recommended in the different sections of this chapter will be to correct all such errors of articulation. If however after practicing these exercises, the learner shall detect himself in any error of this kind, he should make out a list of such words as he fails to articulate correctly, and practice on them daily, not only till he can utter them, but till he can do it with naturalness and ease.

Many of the combinations of *consonant* sounds, which occur in our language, are really difficult of utterance, and may be appropriately exhibited here for the express purpose of practice on them.—The following list will be found to contain all the difficult combinations that can occur in speech. To many, some of them will seem almost impossible to be uttered ; but let such recollect that the difficulty is not produced by us. We select only combinations which actually exist, and which any one is constantly liable to meet with in reading or speaking. Many of these can be rendered easy of utterance only by familiarity with them. At first, they will probably be pronounced by the learner

in a stiff, affected, and perhaps awkward manner. Practice however will overcome all the difficulty; and ease and grace may be combined in the utterance with dignity and force. And with most persons this can result only from practice,—*practice*, the same that gives ease and grace in the exercise of any of the other physical functions. Natural impediments, or defective organs of speech, are much more rare than is usually supposed.

TABLE III.

COMBINATIONS OF CONSONANT SOUNDS.*

<i>Combinations.</i>	<i>Examples.</i>
<i>Bd, bdst.</i>	Or- <i>b'd</i> , pro- <i>b'dst</i> .
<i>bl, blst, bld, bldst, blz.</i>	trou- <i>ble</i> , trou- <i>bl'st</i> , trou- <i>bl'd</i> , trou- <i>bl'dst</i> , trou- <i>bles</i> .
<i>br.</i>	<i>br-and</i> .
<i>bz.</i>	pro- <i>bes</i> .
<i>bst.</i>	rob- <i>b'st</i> .
<i>dl, dlst, dld, dldst, dlz.</i>	han- <i>dle</i> , han- <i>dl'st</i> , han- <i>dl'd</i> , han- <i>dl'dst</i> , han- <i>dles</i> .
<i>dn, dnst, dnd, dndst, dnz.</i>	har- <i>den</i> , har- <i>d'n'st</i> , har- <i>d'n'd</i> , har- <i>d'n'dst</i> , har- <i>dens</i> .
<i>dr.</i>	<i>dr-ove</i> .
<i>dz.</i>	dee- <i>ds</i> .
<i>dst.</i>	di- <i>dst</i> .
<i>dth, dths.</i>	brea- <i>dth</i> , brea- <i>dths</i> .
<i>gd, gdst.</i>	brag- <i>g'd</i> , brag- <i>g'dst</i> .
<i>gl, glst, gld, gldst, glz.</i>	<i>gl-ow</i> , man- <i>gle</i> , man- <i>gl'st</i> , man- <i>gl'd</i> , man- <i>gl'dst</i> , man- <i>gles</i> .
<i>gr.</i>	<i>gr-ow</i> .
<i>gz.</i>	wa- <i>gs</i> .
<i>gst.</i>	wag- <i>g'st</i> .
<i>jd.</i>	hed- <i>g'd</i> .

* For the basis of this Table the author is indebted to *Barber's Grammar of Elocution*.—It is here corrected and enlarged.

<i>lb, lbd, lbz.</i>	<i>bu-lb, bu-lb'd, bu-lbs.</i>
<i>ld, ldz, ldst.</i>	<i>ho-ld, ho-lds, ho-ld'st.</i>
<i>lj, ljd.</i>	<i>bu-lge, bu-lg'd.</i>
<i>lm, lmd, lmz.</i>	<i>whe-lm, whe-lm'd, whe-lms.</i>
<i>ln.</i>	<i>fa-ll'n.</i>
<i>lv, lvd, lvz.</i>	<i>she-lve, she-lv'd, she-lves.</i>
<i>lz.</i>	<i>ba-lls.</i>
<i>lk, lks, lkt, lkts.</i>	<i>si-lk, si-lks, mu-let, mu-lets.</i>
<i>lp, lpt, lps, lpst.</i>	<i>he-lp, he-lp'd, he-lps, he-lp'st.</i>
<i>lt, lts, lst.</i>	<i>ha-lt, ha-lts, ha-lt'st.</i>
<i>lf, lfs, lft.</i>	<i>gu-lf, gu-lfs, de-lft-ware.</i>
<i>ls, lst.</i>	<i>fa-lse, fa-ll'st.</i>
<i>lth, lths.</i>	<i>hea-lth, hea-lths.</i>
<i>lch, lcht.</i>	<i>fi-lch, fi-lch'd.</i>
<i>md, mdst.</i>	<i>ento-mb'd, ento-mb'dst.</i>
<i>mz.</i>	<i>to-mbs.</i>
<i>mp, mps, mpt, mpts.</i>	<i>i-mp, i-mps, atte-mpt, atte-mpts.</i>
<i>mf, mfs.</i>	<i>ny-mph, ny-mphs.</i>
<i>mst.</i>	<i>ento-mb'st.</i>
<i>nd, ndz, ndst.</i>	<i>se-nd, se-nds, se-nd'st.</i>
<i>nj, njd.</i>	<i>ra-nge, ra-nged.</i>
<i>nz.</i>	<i>fi-ns.</i>
<i>ngd, ngdst, ngz, ngth, ngths.</i>	<i>ha-ng'd, ha-ng'dst, ha-ngs, stre-ngth, stre-ngths.</i>
<i>nk, nkt, nks, nkst.</i>	<i>wi-nk, wi-nk'd, wi-nks, wi-nk'st.</i>
<i>nt, nts, ntst.</i>	<i>wa-nt, wa-nts, wa-nt'st.</i>
<i>ns, nst.</i>	<i>wi-nce, wi-nc'd.</i>
<i>nth, nth.</i>	<i>hyaci-nth, hyaci-nths.</i>
<i>nch, ncht.</i>	<i>fli-nch, fli-nch'd.</i>
<i>rb, rbst, rbd, rbdst, rbz.</i>	<i>ba-rb, ba-rb'st, ba-rb'd, ba-rb'dst, ba-rbs.</i>
<i>rd, rdst, rdz.</i>	<i>hea-rd, hea-rd'st, ba-rds.</i>
<i>rg, rgz.</i>	<i>bu-rgh, bu-rghs.</i>
<i>rj, rjd.</i>	<i>u-rge, u-rg'd.</i>
<i>rl, rlst, rld, rldst, rlz.</i>	<i>hu-rl, hu-rl'st, hu-rl'd, hu-rl'dst, hu-rls.</i>
<i>rm, rmst, rmd, rmdst, rmz, rmth.</i>	<i>wa-rm, wa-rm'st, wa-rm'd, wa-rm'dst, wa-rms, wa-rmth.</i>
<i>rn, rnst, rnd, rndst, rnt, rnz.</i>	<i>bu-rn, bu-rn'st, bu-rn'd, bu-rn'dst, bu-rnt, bu-rns.</i>

<i>rv, rvst, rvd, rvdst, rvz.</i>	<i>cu-rve, cu-rv'st, cu-rv'd, cu-rv'dst, cu-rves.</i>
<i>rz.</i>	<i>wa-rs.</i>
<i>rk, rks, rkst, rkt, rktst.</i>	<i>ha-rk, ha-rks, ha-rk'st, ha-rk'd, ha-rk'dst.</i>
<i>rp, rps, rpst, rpt, rptst.</i>	<i>ha-rp, ha-rps, ha-rp'st, ha-rp'd, ha-rp'dst.</i>
<i>rt, rts, rtst.</i>	<i>hu-rt, hu-rts, hu-rt'st.</i>
<i>rf, rft, rfs.</i>	<i>tu-rf, tu-rf'd, tu-rfs.</i>
<i>rs, rst, rstst.</i>	<i>hea-rse, bu-rst, bu-rstst.</i>
<i>rth, rths,</i>	<i>hea-rth, hea-rths.</i>
<i>rsh.</i>	<i>ha-rsh.</i>
<i>rch, rcht.</i>	<i>sea-rch, sea-rch'd.</i>
<i>vd, vdst.</i>	<i>li-v'd, li-v'dst.</i>
<i>vl, vlst, vld, vldst, vlz.</i>	<i>dri-v'l, dri-v'l'st, dri-v'l'd, dri-v'l'dst, dri-v'ls.</i>
<i>vn, vnz, vnth.</i>	<i>hea-v'n, hea-v'ns, ele-v'nth.</i>
<i>vz.</i>	<i>li-ves.</i>
<i>vst.</i>	<i>li-v'st.</i>
<i>zd.</i>	<i>ama-z'd.</i>
<i>zl, zlst, zld, zldst, zlz.</i>	<i>muz-zle, muz-zl'st, muz-zl'd, muz-zl'dst, muz-zles.</i>
<i>zm, zmz.</i>	<i>spa-sm, spa-smst.</i>
<i>zn, znst, znd, zndst, znz.</i>	<i>pri-son, impri-son'st, impri-son'd, impri-son'dst, pri-sons.</i>
<i>THd, THz, THst.</i>	<i>wrea-th'd, wrea-ths, wrea-th'st.</i>
<i>kl, klst, kld, kldst, klz.</i>	<i>truc-kle, truc-kl'st, truc-kl'd, truc-kl'dst, truc-kles.</i>
<i>kn, knst, knd, kndst, knz.</i>	<i>blac-ken, blac-ken'st, blac-ken'd, blac-ken'dst, blac-kens.</i>
<i>kr.</i>	<i>cr-oney.</i>
<i>kt, kts.</i>	<i>a-ct, a-ctst.</i>
<i>ks.</i>	<i>ra-cks.</i>
<i>pl, plst, pld, pldst, plz.</i>	<i>pl-uck, rip-ple, rip-pl'st, rip-pl'd, rip-pl'dst, rip-ples.</i>
<i>pr.</i>	<i>pr-ay.</i>
<i>pt, pts.</i>	<i>cry-pt, cry-ptst.</i>
<i>ps, pst.</i>	<i>cli-ps, clip-p'st.</i>
<i>pth, pths.</i>	<i>de-pth, de-ptst.</i>
<i>tl, tlst, tld, tldst, tlz.</i>	<i>set-tle, set-tl'st, set-tl'd, set-tl'dst, set-tles.</i>
<i>tr.</i>	<i>tr-ust.</i>
<i>ts, tst.</i>	<i>comba-ts, comba-t'st.</i>

<i>fl, flst, fld, fldst, flz.</i>	<i>fl-ame, tri-flé, tri-fl'st, tri-fl'd, tri-fl'dst, tri-fles.</i>
<i>fr.</i>	<i>fr-ame.</i>
<i>ft, fts, fst.</i>	<i>wa-ft, wa-fts, wa-ft'st.</i>
<i>fs, fst.</i>	<i>lau-ghs, lau-gh'st.</i>
<i>fth, fths.</i>	<i>fi-fth, fi-fths.</i>
<i>sl, slst, sld, sldst, slz.</i>	<i>sl-ay, ne-stle, ne-stl'st, ne-stl'd, ne-stl'dst, ne-stles.</i>
<i>sm.</i>	<i>sm-oke.</i>
<i>sn, snz.</i>	<i>sn-ail, ba-sin, ba-sins.</i>
<i>sk, skt, sks, skst, skr.</i>	<i>sk-ip, ma-sk, ma-sk'd, ma-sks, ma-sk'st, scr-ew.</i>
<i>sp, spt, sps, spr, spl.</i>	<i>sp-ot, ra-sp, ra-sp'd, ra-sps, spr-ing, spl-ash.</i>
<i>st, sts, str.</i>	<i>st-ay, bu-st, bu-sts, str-eet.</i>
<i>thm, thmz, thr, tht, ths.</i>	<i>logari-thm, logari-thms, thr-ough, smi-th'd, you-ths.</i>
<i>shr, sht.</i>	<i>shr-ink, pu-sh'd.</i>
<i>cht.</i>	<i>fet-ch'd.</i>

The following sentences, in most of which some of these combinations occur, and all of which present some difficulties to the untutored organs of speech, may be practiced to advantage. He whose articulation is already perfect will find little occasion to delay on them: he who finds any difficulty should not, till this is removed, pass to another section.

1. The evening was fine, and the full *orbed* moon shone with uncommon splendor.
2. And oft *false sounds sunk* near him.
3. Who ever imagined such *an ocean* to exist? }
Who ever imagined such *a notion* to exist? }
4. The man of *talents struggles through difficulties severe.*
5. The *youth hates study.*
6. It was the *act* of all the *acts* of government the most objectionable.

7. He is content *in either* place. }
He is content *in neither* place. }
8. That *lasts till* night. }
That *last still* night. }
9. He was *amiable, respectable, formidable, unbearable, intolerable, unmanageable, terrible.*
10. And there the *finest streams through tangled forests stray.*
11. Can you say *crackers, crime, cruelty, crutches?*
12. It was the *severest storm* of the season, but the *masts stood* through the gale.
13. The *severest storm* that *lasts till* morn.
14. Thou *prob'st* my wound instead of healing it.
15. The *steadfast stranger* in the *forest strayed.*
16. He was *branded* as a *traitor.*
17. The wild *beasts straggled* through the vale.
18. The word *burgh* signifies a town or city that sends a member or members to parliament.
19. That morning, thou that *slumber'dst* not before,
Nor *sleptst*, great ocean, *laidst* thy waves at rest,
And *hush'dst* thy mighty minstrelsy.
20. He *watch'd* and *wept*, he felt and *prayed* for all.
21. They weary wandered over *wastes and deserts.* }
They weary wandered over *waste sand deserts.* }
22. *Fall'n, fall'n, fall'n, fall'n, fall'n* from his high estate.
23. When *Ajax strives* some *rock's vast* weight to throw,
The line, too, labors, and the words move slow.
24. Thou *found'st* me poor at first and *keep'st* me so.
25. From thy throne in the sky, thou *look'st* and *laugh'st*
at the storm, and *guid'st* the bolt of Jove.

26. Do you mean *plain* or *playing* cards?
27. The *seas shall waste*, the skies in smoke decay,
Rocks fall to dust, and *mountains* melt away;
But *fixed* his word, his saving power remains:
Thy realm for ever *lasts*, thy own Messiah reigns.
28. Those who lie *entombed* in the public monuments.
29. Then *shrieked* the timid and *stood still* the brave.
30. *Nipt* in the bud.
31. What thou *wouldst highly*, thou *wouldst holily*.
32. The hidden ocean showed itself anew,
And barren *wastes still stole* upon the view.
33. *Think'st thou* so meanly of my Phocion?
34. He never *winc'd*, for it hurt not him.
35. He *begged* pardon for having troubled the house so long.
36. 'Twas twilight, for the sunless day went down,
Over the *waste* of waters, like a veil
Which, if withdrawn, would but disclose the frown
Of one who *hates us*.—
37. The *wolf*, whose *howl's* his watch.
38. They *next reef'd* the top-sails.
39. Thou *wagg'st* thy tongue in vain.
40. The word *filch* is of doubtful derivation.
41. I do not *flinch* from the argument.
42. Where does the river *Elbe* arise?
43. His *deeds speak* his praise.
44. And first one universal *shriek there rushed*,
Louder than the loud ocean, like a *crash*
Of echoing thunder; and then—all was *hushed*,
Save the wild wind and the remorseless *dash*
Of billows: but at intervals there *gushed*,
Accompanied with a convulsive *splash*,

A solitary *shriek*, the *bubbling* cry
Of some *strong swimmer* in his agony.

45. *Racked* with whirlwinds.

46. Thou *chuckled'st* over thy gains too soon.

47. He was *hedged* in on every side.

48. *False sounds sunk* near him.

49. *Thirty-three thousand things*.

50. But he was to be *stretched* upon the bed of *Procrustes*.

51. *Percival's acts* and *extracts*.

52. Thou *liv'st—liv'st*, did I say? *appear'st* in the senate.

53. The *magistrates ought* to prove it.

54. Have you a copy of *Smith's Thucydides*?

55. He *truckles* to power.

56. He *twists* the *texts* to *suit* the *several sects*.

57. The one extremity was pointed, the other *bulbed*.

58. This *meteorous vapor* is called Will o' the *wisp*.

59. Foreign *travel* enlarges and liberalizes the mind.

60. He *sawed six sleek slim saplings*.

61. The *bulbs* should be immersed in rain water.

62. The policy of this prince was to *mulct* the rich Jews.

63. Thou *stumbl'st* on *amidst* the *mists*.

64. His *attempts* were fruitless.

65. The *sounds* of *horses' hoofs* were heard at a distance.

66. Your *healths*, gentlemen.

67. He *thrusts* his *fists* against the *posts*.

68. He *mulcts* his subjects.

69. He *holds his trust* from the people.

70. *Overwhelmed* with *whirlwinds* and tempestuous fire.

71. When a *twister*, a *twisting*, will *twist* him a *twist*,
For *twisting* his *twist* he *three twines* doth *intwist*;
But if one of the *twines* of the *twist* doth *untwist*,
The *twine that untwisteth, untwisteth the twist*.

72. His kindness *overwhelms* me.
73. They were *wrenched* by the hand of violence from a congenial soil.
74. He *barbed* the dart by which he fell.
75. Thou *openest* thine hand, and *satisfiest* the desire of every living thing.
76. Whose *mouth speaketh* vanity.
77. The culprit was *hurled* from the Tarpeian rock.
78. Are the goods *wharfed*?
79. The *heights, depths, and breadths* of the subject.
80. *Pluck* from the memory a rooted sorrow.
81. *Thrice* he *walked* by their *oppressed* and fear-surprised eyes.
82. A sudden day of joy, that thou *expect'st* not, nor I *look'd* not for.
83. *Think'st* thou we shall ever meet again?
84. I heard thee say but now, "Thou *lik'dst* not that."
85. The *lordly lion* leaves his *lonely lair*.
86. He was *long, lean, and lank*, and *laughed loudly*.
87. How *sweetly slow* the *liquid lay*
In *holy hallelujahs* rose.
88. *Ruin* seize thee, *ruthless king*.
89. Around the hearth the *crackling faggots* blaze.
90. Approach thou, like the *rugged Russian bear*,
The *armed rhinoceros*, the *Hyrcean tiger*.
91. The master current of her mind
Ran *permanent and free*.
92. Round and round the *rugged rocks*
The *ragged rascal* ran.

Examples not unlike the foregoing can be found on every page of many books. The teacher should not fail

to direct the special attention of the learner to their execution, whenever they occur in his reading exercises. A vicious articulation is sometimes more apparent in the current of discourse, than in the pronunciation of single syllables or words. This is not unfrequently induced by the animal and intellectual temperament; and the habit, if it has been otherwise formed, is always rendered more inveterate where there is a sluggish action of the mind, or an excess either of vivacity or of sensibility. In the one case, the sounds proceed from the organs of speech half-formed, and indicate to every one that the reader or speaker is too slothful to make the necessary effort for distinct enunciation; while in the others the confusion arises from too much haste. In either of these cases, after all the practice recommended in this and in succeeding sections, additional exercises may be found necessary; and these may consist simply in reading aloud an hour each day, in a slow and distinct manner, and in the presence of some one who will notice and correct the slightest tendency to let fall a consonant or a syllable from the organs of speech unfinished, or to hasten the rate of utterance beyond that of the utmost deliberation.—An attention to this whole matter is the more important, as our language furnishes none of those expedients for preventing difficult collisions of sound, or for facilitating their articulation, which the Greek afforded and in which several of the modern languages abound.

SECTION III.

OF THE TIME OF THE VOICE.

TIME means the same with quantity; and syllables are considered as *long* or *short*, according to the time given

them in utterance. When, however, time is spoken of with reference to the utterance of a sentence or of a discourse, it is designated as *slow* or *quick*. The power to prolong the sound of syllables capable of quantity is of infinite importance to the effect of delivery, at the same time that it may be considered an elegant accomplishment in the speaker.

In music there are terms to express the nicest shades of quantity,—from the demi-semiquaver to the semibreve. In elocution, the same phenomena exist, though we have no terms to express them. Every elementary sound however, or every syllable, is not equally capable of protraction. The short vowels, for example, cannot be prolonged like the long vowels; and when one of these standing alone is followed by a mute, the syllable is of the shortest kind. Thus *ak*, *ap*, *at*, *ac-count*, *ap-point*, *at-tic*. These are called *Immutable syllables*. If however, even in this situation, the short vowel is preceded by a tonic consonant, it is lengthened somewhat. Thus *trap*, *des-truc-tion*, *grat-itude*. These, with syllables ending in *b*, *d* and *g*, as also those ending in the aspirates, are called *Mutable syllables*. But if the syllable terminates with a long vowel, or with any tonic consonant except *b*, *d* or *g*, it may be prolonged, or shortened, to any desired extent; and hence they are called *Indefinite syllables*.

Quantity, although most obviously a distinct element, and deserving of this separate consideration, yet can never be represented free from combination with other elements. Hence we shall not present any exercises for practice under this head; but having now obtained a distinct idea of its nature, without delaying at this point to set forth its useful

applications, shall pass to consider another of the attributes of good delivery.*

SECTION IV.

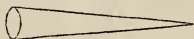
OF STRESS.

EVERY sound capable of prolongation, uttered without excitement, and in a natural manner, commences full and somewhat abrupt, and gradually decreases in fulness, till it becomes a mere breathing. Though this movement of the voice may be varied almost at pleasure, yet it has suggested the designation of the *Radical movement* as applicable to the first part of the sound; while the last part—the gradual decrease and final termination of the sound—has been called the *Vanishing movement* of the voice. And these designations continue the same, on whatever part of the sound the principal force of the voice is laid. This force of voice however is called **STRESS**; and, when given at the opening of the sound, is called *Radical stress*, because given on the radical part of the vocal movement. The stress may be given so as to fall on the middle of the movement, when it is called the *Median stress*; or it may fall at the vanish, that is, at the close of the sound, in which case it is called the *Vanishing stress*. A command of the several functions here described, is of the utmost importance to the speaker, since they each have their peculiar significance, and since, with few exceptions, some one of them must enter into the pronunciation of every syllable forcibly uttered. We shall therefore propose some exercises which,

* The exercises proposed in the next section on Stress are equally well adapted to the improvement of the voice, as regards Quantity.

while they illustrate this subject, will give the learner the command of *quantity*, and lay a foundation for general improvement in all the vocal powers.

Radical Stress.—This is the kind of stress heard in the successive strokes upon the keys of a piano. It may also be given by the voice, on both the long and the short vowels ; and is the only kind of stress which the Immutable syllables can take. The exercise, however, on sounds or syllables of short quantity, we shall reserve for another section ; and here use only such as combine both stress and quantity. And we shall use, for this purpose, the simple elements, and the simplest combinations ; because, though we might employ short words, we could scarcely find words embracing all the various elementary sounds, and thus the learner would lose the improvement in articulation, which we purpose to combine with the exercises of this and several of the following sections. Let the learner then refer to Table I ; and striking each of the *long* vowels successively full at the opening, let the voice gradually die away till it becomes inaudible. This will exhibit the simplest modification of quantity ; and may perhaps be represented with sufficient accuracy to the eye thus :—



Let this exercise be continued till the learner has acquired perfect smoothness of voice, and the command of the equable movement which decreases gradually till it dies away in silence. When all the beauties of this vanishing movement are developed in execution, the ear is scarcely less delighted than in listening to the higher excellences of music. This function of the voice should then be carefully cultivated ; and to aid in its further training, and at the same

time to cultivate other excellences of the art of speaking, we propose the following additional tables of exercise.

TABLE IV.

COMBINATIONS OF THE TONIC CONSONANTS WITH THE LONG VOWELS.*

bā	dā	gā	jā	lā	mā	nā	rā	vā	wā	yā	zā	thā	zhā
ba	da	ga	ja	la	ma	na	ra	va	wa	ya	za	tha	zha
bā	dā	gā	jā	lā	mā	nā	rā	vā	wā	yā	zā	thā	zhā
bē	dē	gē	jē	lē	mē	nē	rē	vē	wē	yē	zē	thē	zhē
bī	dī	gī	jī	lī	mī	nī	rī	vī	wī	yī	zī	thī	zhī
bō	dō	gō	jō	lō	mō	nō	rō	vō	wō	yō	zō	thō	zhō
bū	dū	gū	jū	lū	mū	nū	rū	vū	wū	yū	zū	thū	zhū
bou	dou	gou	jou	lou	mou	nou	rou	vou	wou	you	zou	thou	zhou
boo	doo	goo	joo	loo	moo	noo	roo	voo	woo	yoo	zoo	thoo	zhoo
boy	doy	goy	joy	loy	moy	noy	roy	voy	woy	yoy	zoy	thoy	zhoy

TABLE V.

COMBINATIONS OF THE ATONICS WITH THE LONG VOWELS.

kā	pā	tā	fā	hā	sā	thā	whā	shā	chā
ka	pa	ta	fa	ha	sa	tha	wha	sha	cha
kā	pā	tā	fā	hā	sā	thā	whā	shā	chā
kē	pē	tē	fē	hē	sē	thē	whē	shē	chē
kī	pī	tī	fī	hī	sī	thī	whī	shī	chī
kō	pō	tō	fō	hō	sō	thō	whō	shō	chō
kū	pū	tū	fū	hū	sū	thū	whū	shū	chū
kou	pou	to	fou	hou	sou	thou	whou	shou	chou
koo	poo	too	foo	hoo	soo	thoo	whoo	shoo	choo
koy	poy	toy	foy	hoy	soy	thoy	whoy	shoy	choy

* NOTE TO THE TEACHER.—This and the four following Tables are carried out so as to embrace all the possible combinations, for the purpose of detecting in the learner any defects of articulation, should such exist. On any combination which proves difficult of utterance, the practice should be continued till the sound is perfectly familiar to the organs of speech.—For the mere purpose of exercise in regard to *stress* or *quantity*, where no such difficulty of articulation presents itself, a few only of the most common and agreeable combinations may be used.

For practice on these Tables,

1. Let each of the consonant sounds be successively taken and fully uttered; but without prolonging them, let the voice abruptly burst upon the vowels, taken one by one, which are to be protracted as in the exercise recommended on Table I.

2. Repeat the combinations in Table IV, protracting the sound of both the consonants and vowels.*

TABLE VI.

COMBINATIONS OF THE LONG VOWELS WITH THE TONIC CONSONANTS.

āb	ab	äb	ēb	ib	ōb	ūb	oub	oob	oyb
ād	ad	äd	ēd	id	ōd	ūd	oud	ood	oyd
āg	ag	äg	ēg	ig	ōg	ūg	oug	oog	oyg
āj	aj	äj	ēj	ij	ōj	ūj	ouj	ooj	oyj
āl	al	äl	ēl	il	ōl	ūl	oul	ool	oyl
ām	am	äm	ēm	im	ōm	ūm	oum	oom	oym
ān	an	än	ēn	in	ōn	ūn	oun	oon	oyn
ār	ar	är	ēr	ir	ōr	ūr	our	oor	oyr
āv	av	äv	ēv	iv	ōv	ūv	ouv	oov	oyv
āz	az	äz	ēz	iz	ōz	ūz	ouz	ooz	oyz
āng	ang	äng	ēng	ing	ōng	ūng	oung	oong	oyng
āth	ath	äth	ēth	ith	ōth	ūth	outh	ooth	oyth
āzh	azh	äzh	ēzh	izh	ōzh	ūzh	ouzh	oozh	oyzh

In the practice on the foregoing Table, let both the vowels and consonants be protracted as much as possible, consistently with a neat pronunciation.

* Though this exercise of the vocal organs is here recommended, the learner should be cautioned against habitually protracting the initial consonants in ordinary delivery. When thus prolonged, the enunciation becomes disagreeable and affected. This is sometimes heard in the pulpit; and Dr. Rush speaks of having heard this defect in the pronunciation of the following words of Macbeth, by a distinguished actor—

Canst thou not m-inister to a m-ind diseased;
Pl-uck from the m-emory a r-rooted s-orrow, &c.

TABLE VII.

COMBINATIONS OF THE LONG VOWELS WITH THE ATONICS.

āk	ak	äk	ēk	ik	ōk	ūk	ouk	*	oyk
āp	ap	äp	ēp	ip	ōp	ūp	oup	oop	oyp
āt	at	ät	ēt	it	ōt	ūt	out	oot	oyt
āf	af	äf	ēf	if	ōf	ūf	ouf	oof	oyf
ās	as	äs	ēs	is	ōs	ūs	ous	oos	oys
āth	ath	äth	ēth	ith	ōth	ūth	outh	ooth	oyth
āsh	ash	äsh	ēsh	ish	ōsh	ūsh	oush	oosh	oysh
āch	ach	äch	ēch	ich	ōch	ūch	ouch	ooch	oych

In the practice on the foregoing Table, let the vowels be protracted as much as possible; but the consonants only enough for distinct utterance.

TABLE VIII.

COMBINATIONS OF THE SHORT VOWELS WITH THE TONIC CONSONANTS.

ab	eb	ib	ob	uo	
ad	ed	id	od	ud	oɔd†
ag	eg	ig	og	ug	oɔg†
aj	ej	ij	oj	uj	
al	el	il	ol	ul	oɔl†
am	em	im	om	um	oɔm†
an	en	in	on	un	
ar	er	ir	or	ur	
av	ev	iv	ov	uv	
az	ez	iz	oz	uz	
ang	eng	ing	ong	ung	
ath	eth	ith	oth	uth	
azh	ezh	izh	ozh	uzh	

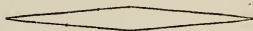
* Oo before *k* is always short; also before the atonics *p* and *t*, in the words *hoop* and *foot*.

† The short sound represented by oɔ is heard only before the tonic consonants *d*, *g*, *l*, and *m*, as in the words *should*, *sugar*, *full*, and *woman*; nor has *oo* this sound before the tonic consonants, except in the five words *good*, *hood*, *stood*, *wood*, and *wool*. In all others it is long.

In the foregoing Table the vowels are to receive short quantity, while the consonants are lengthened as much as possible. In this, as in the VIth Table, the learner will find the consonant elements *b*, *d* and *g* more difficult of prolongation than the others, and more difficult than in the other exercises; but the ability to extend the quantity of these elements is so desirable, that the practice on them as well as on the others is here recommended.

In all these exercises, the learner should be careful to exhibit a distinct articulation of the elements, composing the syllabic combinations, to give the usual relative quantity to these elements, and carefully to execute the delicate vanish which should terminate the vocal movement. Most of the combinations thus formed, however strange to the ear they may sound on receiving this separate pronunciation, actually occur in the regular flow of ordinary speech; and he who leaves these exercises, either from their inherent difficulty of execution or from disgust, leaves them but to find them again, where, from inability to execute them, he may experience the chagrin of a failure, for having avoided the trouble of a preparation.

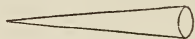
Median stress.—This is designated in music by the term *swell*; and in works of music is represented to the eye by the following sign:—



The sound here indicated gradually swells to a full volume, and then gently subsides, exhibiting all the charm connected with the vanishing movement as before described. It is suited only to syllables of long quantity, and therefore the long vowels of Table I, and Tables IV, V, VI, and VII, are all that can be used for exercise on this form of stress;

and they may be used under these two conditions: First, care should be taken that the middle point of the sound have the greatest fulness, and that the swell and vanish be smoothly and equably formed; and secondly, that in the Vth and VIIth Tables, embracing the atonics, the protraction of sound should be confined to the vowels, while in the others, it should extend to the consonants.

Vanishing stress.—This can be given only on syllables of long quantity; and is the exact reverse of the Radical stress when combined with quantity. This then would be represented to the eye thus:—



It consists of a gradual increase in the fulness of the sound from the radical to the extreme of the vanish, which should exhibit a high degree of abruptness. For practice, use the long vowels of Table I, and Tables IV, V, VI and VII.

There is another kind of stress occasionally though rarely used, which is laid on both the radical and vanish of a syllable of long quantity; and is called the *Compound stress*. This has its peculiar force in delivery, as will be seen under the head of *Emphasis*; but its recurrence is not sufficiently frequent to suggest in relation to it any system of practice. There is still another form of stress which consists simply in the addition of *force* to the natural concrete movement, and which is designated as the *Loud Concrete*. This is employed particularly in accent.

It may not be amiss to remind the inexperienced learner that all these forms of stress, not less than the combinations of elements employed in the Tables of this section, are among the constantly recurring phenomena of actual speech.

The lessons of this section are then of the most *practical* character, whatever the learner may be inclined to think of them ; and thus should not be hastily abandoned even in the first place, and then should be often recurred to as a discipline of the voice.

SECTION V.

OF THE PITCH OF THE VOICE.

PITCH has exclusive regard to the place of the sound with reference to the musical scale ; thus its variations are denoted by the terms *high* and *low*, *rise* and *fall*. Differences in pitch are always presented by touching different keys of a piano ; and the extent to which the learner can rise or fall on the musical scale determines the *compass* of his voice. The *Natural* or *Diatonic scale* to which we here refer consists of a succession of eight sounds either in an ascending or descending series. A simple sound produced at any point in the scale, is called a *note* ; and the first of these sounds in an ascending series is called the *keynote*. The distance between any two points of the scale, whether proximate or remote, is called an *interval*. The intervals between the proximate points are called *tones*, except between the third and fourth, and the seventh and eighth ; in which cases they are but half the length of the others, and are called *semitones*.

The intervals between the first or keynote and the others successively are called the *second*, the *third*, the *fourth*, the *fifth*, the *sixth*, the *seventh* and the *eighth* or *octave* ; and this irrespective of the point assumed on the scale as the keynote.

Compass of voice, or the power to rise and fall at plea-

sure through a wide scale, is of great importance to the speaker. It relieves his vocal organs from the fatigue of efforts long continued on the same pitch, and also furnishes the basis of an agreeable variety in his intonation. The compass of the voice may be sufficiently extended by proper exercise on the Tables of the foregoing sections, on words, or on sentences. First, let the example be uttered on as low a note as possible; then let it be repeated, gradually rising to the highest pitch of which the voice is capable. This exercise judiciously and perseveringly practiced cannot fail to give the learner the command of a sufficiently extensive compass of voice.

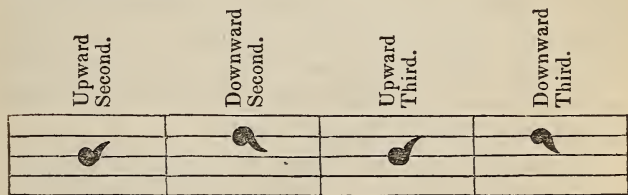
The changes of pitch produced by striking the different keys of the piano are called *discrete changes of pitch*. The same may be produced by drawing a bow across the different strings of a viol. The space between these successive notes is called a *discrete interval*. Another kind of change may be produced by sliding the finger along the string of the viol at the same time the bow is drawn, which is called a *concrete change of pitch*; and it is this which is heard in every effort of the human voice at *speech* as distinguished from *song*. In song, as produced by instruments, the sound is continuous on the same note; and it is the same with the human voice also, after the intended note is once reached by a slight upward movement. The continuity of sound on the same line of pitch is peculiar to *song*. This *never* properly belongs to *speech*; but, as a defect in delivery, is sometimes heard in the pulpit exercises of some of the minor Christian sects. This "puritanical whine," or system of "speech singing," which prevailed so generally two hundred years ago, is now however passing away.

This peculiarity of speech we shall illustrate. Let the

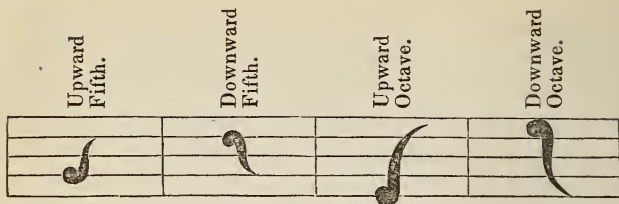
learner propose to himself in a familiar manner, this question : Do I say *ā*, or *ā̃*? and he will perceive a difference in the successive modes of uttering this vowel. In the first, the movement is upward, and in the latter it is downward. And now if he shall attempt to repeat the vowel elements, he will find that the voice will naturally fall into the one or the other of these modes of utterance ; that is, it will either *rise* or *fall* on each successive effort. And the result will be the same, if he shall attempt to pronounce syllables or words.

Having satisfied himself of the existence of a rise or fall in these cases, let him repeat the same question with different degrees of earnestness ; and he will find that the rise and fall will become greater, as the energy with which he proposes the question increases. The space in all these cases between the radical and vanish is called a *concrete interval*. And these movements, according as they are upward or downward, are called upward or downward *Slides* of the voice.*

The slides of the voice which occur mostly in speech, are those of the *semitone*, of a full tone or *second*, of the *third* or two full tones, of the *fifth*, and of the *octave* ; all of which, except the first, may be represented by the aid of the musical scale.



* Called in our old books on Elocution rising and falling *Inflections*.



1. *The slide of a Semitone.*—This is heard in the complaints of children, and is also the element which gives the peculiar expression to the language of grief, or of pity. It should be at the command of every speaker, and yet there is danger of using it too freely. It can be caught by the experienced ear, in the attempt to imitate the tender emotions, and can then be readily transferred to any desired syllable or word; but the exercise will be most successful if confined to passages expressing complaint, grief or pity. This element, when extended beyond mere words or phrases, is called the *Chromatic melody*.

2. *The slide of the Second.*—This is the slide employed in the reading of simple narrative, and in unimpassioned discourse, and when used continuously constitutes the *Diatonic melody*.

3. *The slides of the Third, Fifth, and Octave.*—Exercise on these several functions of speech, after the extent of each shall be determined, is peculiarly important; and the exercise may extend to both the upward and downward movements. The upward movement may be given either with the radical or vanishing stress; the downward usually though not always requires the radical.

The musical scale will suggest to the learner the means of measuring the extent of a slide, by fixing in the mind the radical and vanishing points and thus determining the

interval. It will also enable him to fix beforehand the extent of the slide which he wishes to practice. Suppose it to be a Third, he will rise two notes above the key—thus *fa—sol—la*, or *do—re—mi*, discretely; and then, instead of going up by skips, will rise on the sound *fa* or *do* concretely up to the place of *la*, or *mi*; and thus fix for himself the limit of the desired slide. Then it may be repeated on one of the vowel elements, or on any syllable or word at pleasure. The same, if it be a fifth or an octave. And when he has learned to determine these points, he is prepared for practice on this branch of the subject; and practice obviously is all that is necessary to enable the learner to extend the slides from any one point to another within the compass of his voice.

For practice on these slides, both upward and downward, we would recommend to the learner,

1. To use the long vowel elements of Table I.

2. To use the *words* employed in the same Table to illustrate these elementary sounds; thus, *ale*, *all*, *arm*, &c. This table of words may be extended at pleasure.

3. It is recommended to the learner, to apply these slides to words, as they occur in current discourse. In the following exercises, the acute accent—' is used to denote the rising slide, and the grave accent—` the falling. And whenever this latter inflection occurs, it is to be specially borne in mind, that the downward movement does not commence on the same line of pitch with the current melody, but always on a line above it.

1. Will you gó—or stày? Will you ríde—or wàlk? Will you go to-dáy—or to-mòrrow?

2. King Agrippa, believest thou the prôphets? I knòw that thou believest.

3. Armed, say you? Àrmed, my lord. From top to toé? My lord, from head to foòt.

4. By hónor, and dishonor; by évil report and goòd report; as de-céivers, and yet truè; as únknown, and yet wèll known; as dying, and behold we live; as chástened, and not killed; as sórrowful, yet always rejoicing; as póor, yet making many rìch; as having nó-thing, and yet possessing àll things.

5. Whither shall I tùrn? to what place shall I betàke myself? Shàll I go to the cápitol? Alas! it is overflowed with my brother's bloòd! Or shall I retire to my hòuse? Yet thère I behold my mother plunged in misery, weeping and despàiring!

6 And though I have the gift of pròphècy, and understand all m'ysteries, and all knòwledge; and though I have all faith, so that I could remove moùntains, and have not chárity, I am nothing.

7. The man who is in the daily use of ardent spírit, if he does not become a *drùnkard*, is in danger of losing his héalth and chàracter.

8. True charity is not a meteor which occasionally glàres; but a luminary, which, in its òrderly and règular course, dispenses a benignant influence.

9. Cáesar, who would not wait the conclusion of the consul's spéech, generously replied, that he came into Italy not to *ínjure* the liberties of Rome and its citizens, but to *restòre* them.

10. If any man sín, we have an advocate with the Fàther, Jesus Christ the righteous: and he is the propitiàtion for our sin; and not for *òurs* only, but also for the sins of the whole *wòrld*.

11. These things I say now, not to insult one who is fàllen, but to render more secure those who stànd; not to irritate the hearts of the wóunded, but to preserve those who are not yet wounded, in sound héalth; not to submerge him who is tossed on the bíllows, but to instruct those who are sailing before a propitious brèeze, that they may not be plunged beneath the wàves.

12. But this is no time for a tribunal of jústice, but for showing mèrcy; not for accusàtion, but for philànthropy; not for tríal, but for pàrdon; not for sentence and execútion, but compassion and kindness.

13. If the population of this country were to remain *stàtionary*, a great effort would be necessary to supply each family with a Bible.

The teacher, or learner, can multiply these examples at pleasure; and the subject should not be passed over, till the ear of the learner can distinguish instantly between the rising and the falling slide, as it occurs in speech; nor till he can execute them at pleasure.

The learner need scarcely be reminded, though we treat the different functions of the voice separately and devote to them different sections in our Manual, yet that in speech they are often united. Thus, the slides can never be given without involving *quantity*, and some one of the different kinds of *stress*. But though so closely allied, still they are entirely distinct elements.

Before leaving this subject, we proceed to notice some of the practical uses of the slides, and the rules which direct their employment.

I. THE DIATONIC SLIDES.

These are slides through a single tone only, and are not used for purposes of Expression. These slides distinguish speech from song, and in discourse belong to the utterance of every syllable, which does not take in a wider concrete interval for the purpose of Emphasis or Interrogation. In the simple melody of speech, the rising slide greatly predominates over the falling; as the latter occurs only at the close of sentences, or members of sentences, nor always there. Rules then are only requisite to determine the slide before pauses. These have been multiplied by writers on Elocution; but, reserving the rules for Emphasis and Interrogation for another place, it is believed that the rules for the Diatonic Slides may be briefly summed up thus:—

RULE I.—The proper Cadence, at the close of a complete sentence, requires that the last syllable, and in some

constructions several of the concluding syllables—rarely however exceeding five,—should take the Falling Slide.—This principle will find ample illustration in the section on Cadence.

RULE II.—Members of sentences which express a complete and independent sense, require the Falling Slide on the last accented syllable, and on all that follow it.

EXAMPLES.

1. Charity suffereth long, and is kind; charity envieth not; charity vaunteth not itself; is not puffed up; doth not behave itself unseemly; seeketh not her own; is not easily provoked; thinketh no evil.

2. The wind and rain are over; calm is the noon of day; the clouds are divided in heaven; over the green hill flies the inconstant sun; red through the stony vale comes down the stream of the hill.

3. The soul can exert herself in many different ways of action: she can understand, will, imagine—see and hear—love and discourse—and apply herself to many other like exercises of different kinds and natures.

4. I observed that those who had but just begun to climb the hill, thought themselves not far from the top; but as they proceeded, new hills were continually rising to their view; and the summit of the highest they could before discern, seemed but the foot of another: till the mountain, at length, appeared to lose itself in the clouds.

RULE III.—Members of sentences which do *not* express a complete and independent sense require the Rising Slide.—The pauses which follow such members or clauses—are called *Pauses of Suspension*.

EXAMPLES.

1. If some of the branches be broken off, and thou, being a wild olive-tree, wert grafted in among them, and with them partakest

of the root and fatness of the olive-trée; boast not against the brànches.

NOTE.—This rule may be applied, even when the hypothetical member occupies the last place in the sentence; as in the following:—We are bound to set apart one day in seven for religious duties, if the fourth commandment is obligatory on ús.

2. His father dy'ing, and no heir being left except himsélf, he succeeded to the estáte.

3. To be pure in héart, to be pious and benévólent, constitutes human hàppiness.

4. My lórd, I think I saw him yèsternight.

5. If we exercise upright princíples, (and we cannot have them, unless we éxercise them,) they must be perpetually on the incréase.

NOTE.—Here, the parenthetic clause, though expressing a perfect sense, cannot take the Falling Slide, because the sense of the matter which immediately precedes it is suspended, and thus the mind is not prepared for the rest indicated by such a slide.

6. So when the faithful pencil has designed
Some bright idea of the master's mínd;
Where a new world leaps out at his command,
And ready nature waits upon his hánd;
When the ripe colors soften and unite,
And sweetly melt into just shade and líght;
When mellowing years their full perfection give,
And the bold figure just begins to líve,—
The treacherous colors the fair art betray,
And all the bright creation fades awày !*

In practice, a single *exception* to Rule II is sometimes heard, and is allowable, though rarely demanded :—When, in a sentence expressing a complete sense, the emphasis of the Rising Slide is given to some word or syllable preceding the last, the syllables which follow it may all take the dia-

* It is not a little surprising, that Mr. Walker, and after him Mr. Knowles, have referred the Rising Slides in the reading of this passage, to the influence of *tender* or *pathetic* sentiment.

tonic rise ; as the syllables which follow the rising emphasis in the following examples :—

1. You are not left *alóne* to climb the arduous ascent.
2. It was an enemy, not a *fríend*, who did this.

The occasions for the recurrence of this form of emphatic distinction will be fully illustrated in the section on Emphasis.

There is another *apparent* exception to this Rule, which however is not real. It is, when the matter, which would express a perfect sense if it should stand alone, is closely connected with other matter ; and in reading may, or may not, take the Rising Slide, though it often does. Thus,

1. There was a man in the land of U'z, whose name was Job.
2. The dew of night falls, and the earth is refreshed.

The words, in such cases, may be considered but as constituting part of a proposition, and thus as not coming under the rule. But separate these introductory clauses, so that they shall of themselves constitute entire propositions expressing a complete sense, and they will then take the Falling Slide. Thus,—

There was a man of distinguished excellence in the land of U'z ; his name was Job.

The dew of night falls ; and by its fall the earth is fertilised and refreshed.

It is believed the learner will find these rules and remarks sufficient for his purpose ; and that he could not, till he becomes acquainted with the principles of Emphasis, prosecute the subject further to advantage.

II. EMPHATIC SLIDES.

All the slides enumerated in this section as employed in speech, except that of the Second, may be used for pur-

poses of Emphasis. This subject will be found illustrated at some length, in Section III, Chapter II.—The employment of the wider intervals of the Third or Fifth, instead of the Second, in the current melody, is inconsistent with dignified utterance, and is a very marked defect in delivery.

III. INTERROGATIVE INTONATION.

Before leaving this section, we wish to see how its principles can be applied to the expression of Interrogation. The *question* is usually indicated by the form of the sentence; but in order to exhibit the power of intonation alone, it is necessary to take a sentence which has not the interrogative form. Let the following passage be read as an imperative order;—

Give Brutus a statue with his ancestors;

and it will be perceived that each syllable takes the downward inflection. If now, without any change in phraseology, the same line be repeated with the rising slide of the third or fifth on each syllable, it will at once appear to the ear to take the character of sneering interrogation. From this it may be confidently inferred, that the rising slide is the prime element in interrogation. This may be further illustrated by the following passage from the *Coriolanus* of Shakspeare.

Serv. Where dwellest thou?

Cor. Under the canopy.

Serv. Under the canopy?

Cor. Ay.

Serv. Where's that?

Cor. In the city of kites and crows.

Serv. In the city of kites and crows?

But the rising inflection does not prevail *throughout the whole* of all interrogative sentences. To illustrate this, as

also to ascertain the law which regulates this matter, we will present the following questions selected at random.

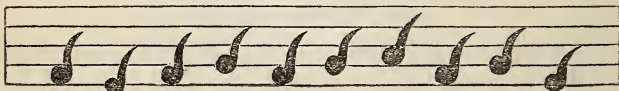
1. What night is this?
2. Must I leave thee, Paradise?
3. What! threat you me with telling of the king?
4. Sir, are you my father?
5. How can you say to me I am a king?
6. Who's there?
7. Who ever knew the heavens menace so?

In the natural reading of these examples, it will be perceived that the second, third and fourth take the rising inflection throughout, and close also with the rising slide; while the others close with the falling. The characteristic element in those which take the rising inflection throughout, is the *direct inquiry* they contain; by which we mean, that they are such questions as demand for an answer—*yes*, or *no*. The others, not admitting the answers, *yes* and *no*, may be called *indirect* questions. This first form of vocal movement we shall denominate the *Thorough Interrogative Intonation*, as opposed to the other,—which may be called the *Partial*. The rule then which we deduce from these principles may be expressed thus;—*The Direct Question takes the Thorough Interrogative Intonation, while the Indirect Question takes the Partial.*

These two forms of question may be presented to the eye thus:—

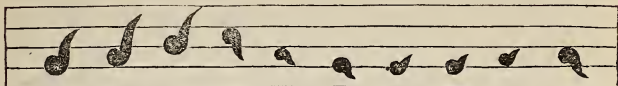
Thorough Interrogative Intonation.

What! threat you me with tell- ing of the king?



Partial Interrogative Intonation.

How can you say to me, I am a king?



This last form of the interrogation admits the use of the concrete slide of a third or fifth on one or a few of the syllables, while the rest, and particularly those near the close, take the melody of common discourse, and constitute a regular cadence.

We add the following practical remarks:—

1. In interrogation, the extent of the upward slide on those syllables that receive it, varies from the third to the octave, with the degree of earnestness with which the question is put.

2. Some expressions which have the grammatical form of the direct question, as in earnest appeals, exclamatory sentences, and argument, are intended to express only *positiveness of conviction*; and thus they take the partial intonation only.

EXAMPLES.

Judge me, ye Gods! *wrong I mine enemies?*
And if not so, how should I wrong my brother?

You all did see, that on the Lupercal,
I thrice presented him a kingly crown,
Which he did thrice refuse. *Was this ambition?*

He now appears before a jury of his country for redress. *Will you deny him this redress?*

Do you think that your conditions will be accepted? *Can you even imagine they will be listened to?*

Such interrogations open with a rising slide of a fifth or octave, but immediately change to the deep downward

concrete, or the direct wave—soon to be explained. This downward movement furnishes the appropriate expression of positive conviction, as the rising does of doubt and uncertainty.

3. Even the Direct Question, if very long, and especially if at the same time it concludes a paragraph or a discourse, may take the Partial Intonation.

4. In questions which admit the Thorough Intonation, though the syllables generally are pronounced with the rising concrete of a given interval which prevails throughout the whole, yet those which are emphatic may pass through a wider interval than the others. This will be illustrated under the head of Emphasis.

5. The mere *form* in which the question is stated does not always determine whether it is Direct or Indirect. Thus, the question,—“Did you see him or his brother?”—has two meanings, according as *or* is understood disjunctively or conjunctively. If the latter, the question is direct and takes the rising slide; if the former it is indirect and takes the falling.—In this case, however, the first member always takes the intonation of the Direct Question.

Though we have dwelt thus long on the Diatonic and Interrogative Slides, we are not prepared to affirm, that the *sense* is always or even generally dependent on these inflections of the voice. Sometimes they do determine the sense; but the English, the Scotch, the Irish and the Americans all use them differently and yet understand each other. In some portions of our own country, even the direct question universally receives only the partial interrogative intonation,—terminating with the falling slide, or perhaps the inverted wave of a second—soon to be described. Dif-

ferences in the use of these inflections, more perhaps than any thing else, mark the provincial peculiarities which characterize the speech, in different parts of our country. The rules here laid down, it is believed, correspond with the *best* usage of the country; and a conformity to such usage alone can guard the speaker against the charge of provincialism, or impropriety.

SECTION VI.

OF THE WAVES OF THE VOICE.

THE Rising and the Falling Slides are often united on the same long syllable, and this complex movement of the voice is called a *Wave*.* The parts of which it consists are called constituents. These upward and downward movements may pass through the same, or through different, intervals; for example, the wave may be formed by the rising and falling third conjoined; or by a rising third, passing into and being terminated by a falling fifth. This gives rise to the designation of waves as *equal* or *unequal*. Whether equal or unequal, they may consist of two, three, or more constituents; and this gives rise to the distinction of waves as *single*, *double* or *continued*. And whether consisting of constituents of equal or of unequal length, or of two constituents or more, the wave may commence with an ascending or descending slide. The wave commencing with an upward movement is called the *Direct Wave*, the other the *Inverted Wave*.

When it is suggested that all the slides which we have described, varying from a semitone to an octave, enter as

* This is called by Steele and Walker the *circumflex accent*.

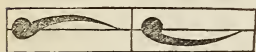
constituents into these waves, it will appear, that, in theory at least, the wave may be almost endlessly varied. It is found however, that in the practice of those who speak the English language, the variations employed are not very numerous, and of these the following are the most important.

The Equal Wave of the Semitone.—This cannot be represented to the eye in a manner to make the subject any more plain. If, on any long syllable, the learner will combine the Median Stress with the expression of pathetic or solemn sentiment, he cannot fail to give either the *direct* or *inverted* wave of the semitone. These are both heard in the slow utterance of the tender emotions, serving beautifully to vary this melody of the voice.

The Equal Wave of the Second.—This movement of the voice, aside from the consideration of stress, may be repre-

Direct.

Inverted.



sented to the eye thus ;—the heavy part simply marking the radical point, which may or may not be

characterized by fulness of sound. Indeed the median stress rather than the radical prevails in the wave of the second. It is by the frequent recurrence of these waves, that grave discourse, even where the words cannot be attended to, is distinguished from the gay and sprightly. They occur on the syllables of long quantity, and, for the sake of variety the direct and the inverted are interchanged instinctively by a well-trained voice. Whenever the waves of the semitone or of the second become *double*, it is for the purpose of lengthening the quantity, on a word which is intended to be strongly marked.

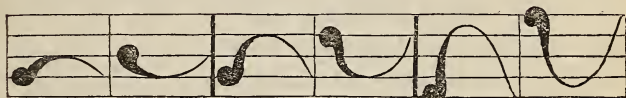
The Equal Wave of the Third.—This is often heard in ordinary spirited conversation. It may be represented to

the eye, as may also the equal waves of the higher intervals, thus:—

EQUAL WAVES.

*Of the Third.**Of the Fifth.**Of the Octave.*

Direct. Inverted. Direct. Inverted. Direct. Inverted.



The Waves of the *Fifth* and the *Octave*, as also the *Unequal Waves*, are reserved for the expression of the stronger passions, as exhibited in dramatic dialogue, and in the higher efforts of the orator. Irony, scorn and strong surprise cannot be expressed without their aid.

To aid the learner in acquiring the command of the vocal movement here called the Wave, the following illustrations are given, the substance of which is found in the *Grammar of Elocution*.

“Pity the sorrows of a poor old man.”

If long quantity and a plaintive tone be given to the words “poor” and “old,” in the foregoing example, they will exhibit the *direct wave of the semitone*: and if the word “man” receive a plaintive expression and extended quantity, and the voice be made to rise on the second part of the wave, it will show the *inverted wave of the semitone*.

“Hail! holy light.”

If the word “hail” is uttered with long quantity, with a perceptible downward ending, and without any emphatic stress, it will show the *direct equal wave of the second*.

“High on a throne of royal state.”

If this line be pronounced in a similar manner, it will exhibit the *inverted equal wave of a second* on the syllables "high," "throne," and "roy."

"I said he was *my* friend."

Let this sentence be slowly uttered, with long quantity upon "my," accompanied with such an emphasis as to contrast it with *your*—friend, and the word "my" will show the *direct equal wave of a third*.

"Ah! is he *your* friend, then?"

Let this last sentence be uttered as a reply to the preceding, and with an air of surprise, though with long quantity and a natural emphasis upon "your," and it will display the *inverted equal wave of a third*.

"Yes, I said he was *my* friend."

If this sentence be reiterated with a strong positive emphasis upon "my," and with extended quantity, it will exhibit the *direct equal wave of a fifth*.

"Is he solely *your* friend?"

By increasing the emphasis of surprise, making the interrogation more piercing, and extending the quantity of the word "your" in this sentence, the *inverted equal wave of the fifth* will be heard.

If, in the sentence, "I said he was *my* friend," the word "my" be uttered with a strongly taunting and at the same time positive expression, that word will show the *direct unequal wave*.

If, in the sentence, "Is he *your* friend?" the word "your" be uttered with a strong expression of scorn and interrogation, it will exhibit the *inverted unequal wave*.

When these waves have once become familiar to the ear, the voice may be trained to their execution, by combining them with the long vowel elements, or with any of

the combinations which admit of protracted quantity. The uses of these functions of the voice will be pointed out in the sections which treat of Emphasis and Expression, in Chapter II.*

SECTION VII.

OF FORCE OF VOICE.

By Force of Voice, we mean simply strength or power of voice. The lion has more *force* of voice than the dog. The sound of the bugle or the organ has more force than the flute. Great force of voice is not always needed; but

* NOTE TO THE TEACHER.—The learner should, at this point, be subjected to something like the following system of exercise. Let some one of the elements, say *â*, be selected, or some *word* susceptible of long quantity, and the learner be required, without the aid of the teacher's voice, to pronounce it—

- 1st. With the Radical [Median or Vanishing] stress.
- 2nd. On a high [or low] pitch.
- 3rd. With the Falling [or Rising] Slide of the Second, [Third, Fifth, or Eighth.]
- 4th. On the Equal Direct [or Inverted] Wave of the Second, [Third, or Fifth.] And let this exercise be continued on these simple functions of the voice, at pleasure.

Then let him be required to combine such of these functions as are susceptible of combination: as, for example, to pronounce the designated element—

- 1st. With Radical Stress, and on the Low Pitch.
- 2nd. With the Radical Stress, and with the Falling Slide of a Third.
- 3rd. With the Median Stress, and in the Equal Inverted Wave of a Third.
- 4th. With the Vanishing Stress, and the Rising Slide of a Fifth.
- 5th. With Long Quantity, and on the Direct Wave of the Semitone, &c.

This exercise may likewise be advantageously continued, till the learner has acquired a facility—not in imitating, but in executing for himself, under the teacher's direction, all these vocal functions, both singly and in combination.

to the speaker it is *sometimes* of infinite importance, while it cannot interfere with any other vocal function. To him who is called to address large assemblies, or to speak in the open air, a powerful voice gives the double advantage of making himself distinctly heard, and of exhibiting what is always strongly demanded by a popular audience—evidence of earnestness and sincerity. Its acquisition, then, should be among the first objects of him who would prepare for the practice of the orator's art. The capabilities of the human voice, in point of power, are rarely developed, for the simple reason that they can be brought out only by education; and education, in any proper sense of the term, is here rarely applied. The hand is trained to penmanship, and even the voice is sometimes slightly disciplined in regard to some of its functions, by the teacher of music; but who now thinks of giving the voice a full system of training for the high and responsible duties connected with oratory? Had it been thus in Greece, she would have had no Demosthenes: had it been thus in Rome, Cicero would have lived for nought. Unless perchance we should except a very few of those trained for the stage, the practical speaker is not now to be found, who has been trained as was either of these men whose oratorical powers have made them immortal.

If I mistake not, the learner has already thought that our exercises and suggestions for practice were becoming too numerous and too tedious. But there is no "royal road" to the orator's proud elevation. We suggest the system of *elementary practice*, because we know of no other in which the future orator can learn to *execute* the high principles of his art. It is a very different thing to judge of a good piece of workmanship in the handicraft arts, from what it

is to *execute* such a piece. There is the same difference between the mere *theoretical* and the *practical* orator ;— between him who has learned the principles of good speaking by study and by listening to lectures, and him who has been instructed on such a system as is here taught.

In no respect is the voice more capable of improvement than in regard to its *force* ; and this may be combined with long or with short *quantity*, with all the kinds of *stress*, with every variety of *pitch*, and with all the *slides* and *waves* of the voice. Thus for the purpose of training this function of the voice, the learner may repeat all or any of the lessons suggested for practice in the preceding sections, only with greater fulness and energy. But while a careless and transient recurrence to these lessons will be of little service in developing the full powers of the voice, an injudicious exercise on them may produce permanent injury. An hour spent in vociferating the elements or syllabic combinations, and that perhaps on an improper pitch, or without due regard to the proper radical and vanishing movements of the voice, might with subsequent exposure of itself produce the results we are preparing to guard the future speaker against. These exercises, when properly conducted, have a twofold operation : first, they teach how the various functions of the voice can be employed the most successfully, and with the greatest ease ; and secondly, they habituate the voice to the exercise of its powers. That the greatest good however may result from the training here proposed, the following rules ought to be observed.

1. Let the exercise be repeated daily, or perhaps twice each day, if it is found the voice will bear it.

2. Let not the exercise at first be long continued, not

more than ten or fifteen minutes,—nor till any degree of hoarseness is produced.

3. Let not the voice at first be exercised to the full extent of its powers; nor the exercise be long continued, either on the highest or the lowest pitch of the voice.

4. Special care should be used to guard against harshness or hoarseness of voice in these exercises. The voice should be formed low down in the throat, the tongue being retracted and depressed, and the mouth sufficiently open to emit a smooth volume of sound.

5. The articulation of every element employed in the exercise should be perfect. Austin in his *Chironomia* says, in regard to the articulation of *words*, “They are not to be hurried over; nor precipitated syllable over syllable; nor as it were melted together into a mass of confusion. They should be neither abridged nor prolonged; nor swallowed, nor forced; they should not be trailed, nor drawled, nor let to slip out carelessly, so as to drop unfinished. They are to be delivered out from the lips as beautiful coins newly issued from the mint, deeply and accurately impressed, perfectly finished, neatly struck by the proper organs, distinct, in due succession, and of due weight.” But the articulation of the *words* depends on the articulation of the *elements* which compose them.

6. When in these exercises *force* is connected with long quantity, whether radical or median stress is employed, special care should be given to the utterance of the vanish. The gentle and gradual decline of sound, as heard in the finely executed vanish, delights the ear scarcely less than the higher graces attending musical execution.

7. At first, these exercises should be remitted during a period of feeble health, or during the hoarseness attendant

on a cold ; or else abated in energy, so as not greatly to fatigue the vocal organs. With a little familiarity however, and special care to preserve the erect position, and to use chiefly for the production of sound the abdominal and intercostal muscles, this will be found a most healthful exercise. It should not follow immediately a hearty meal, nor be preceded or followed by stimulating drinks ; nor, if the exercise has been violent, should it be followed by a careless exposure to the cold or damp air.

8. There is a period of youth, when the voice begins to break and to assume the manly tone, during which no violent exertion of the voice should be made. While all the other exercises of this Manual may be practiced during this period, those of this section should be reserved till the voice becomes confirmed and established.

9. Any successful effort to attain great power of voice must presuppose an observance of all the rules essential to the general health. Intemperance in drink, the use of tobacco, or excess of any kind, injures the voice, not less than the other powers of both body and mind.

But there is an exercise still to be suggested, which aids perhaps in a higher degree the acquisition of a powerful voice, than any of those already proposed. It is on what Dr. Rush calls the *explosive power* of the vowel elements. To commence this exercise, let each of these elements as presented in Table I, be uttered with a suddenness like that presented in the abrupt vocality heard in the *cough*. The organs of speech must be open and free from compression, according to one of the foregoing directions, and each sound must be produced by a single instantaneous effort of the voice ; which is neither more nor less than the forcible application of the radical stress, with the shortest

possible quantity. And when a facility of thus producing these sounds has been acquired, let the learner repeat them with increasing degrees of force on all the different degrees of pitch from the lowest to the highest of which his voice has the command. This exercise may be continued and varied by using Table IV, and extending it by adding to the foot of each vertical column the six short vowel elements as found in Table I. Then let it be repeated, sometimes giving the shortest possible quantity both to consonants and vowels; and at others, protracting the consonants as much as possible, and bursting with sudden full explosive force on the vowel sounds, giving them as before the shortest possible quantity.

Table V, extended as it has just been proposed to extend Table IV, may also be used for practice, never attempting however to protract the atonic elements.

Energy and *perseverance* can alone overcome difficulties, and it seems the decree of Heaven that real value cannot be procured but by *labor*. If the learner supposes that the full benefits proposed by this and the preceding exercises are to be obtained by the few occasional exercises of the lecture room, or in an ordinary course of lessons by a master, he has mistaken the nature of his undertaking. It is not in this way that the arts of penmanship, of fencing, or horsemanship are brought to their perfection. The business of the teacher here is to direct the learner how to educate his own powers; and this discipline, conducted in the way we have proposed, may be advantageously carried on for years. And what would men think of the clergyman, the lawyer, or the physician, who should count his *education finished*, when he entered on the practice of his profession!

Before leaving this subject, it may be suggested that *loud* and *rapid* reading or speaking also furnishes a very valuable kind of training for the purpose of giving force and energy to the voice. These cannot however fully supply the lack of a prior discipline of the voice on the elementary sounds of our language, and on the simple combination of these elements; since without this the enunciation will be apt to be indistinct. A few speakers have acquired wonderful power of voice, mainly by the exercise of speaking. Dr. Porter says,—“The habit of speaking gave to the utterance of Garrick so wonderful an energy, that even his underkey was distinctly audible to ten thousand people. In the same way the French missionary Bridaine brought his vocal powers to such strength, as to be easily heard by ten thousand persons, in the open air; and twice this number of listening auditors were sometimes addressed by Whitefield.” Thousands, less fortunate than these, have broken down in the attempt to acquire this power by other means than we here recommend, and have been compelled to retire from public life, or have gone prematurely to their graves.

SECTION VIII.

OF THE QUALITY OF THE VOICE.

THE Quality of the voice is usually designated by such terms as rough, smooth, harsh, soft, full, slender, musical, shrill, nasal, &c. Without going into any definition of these terms, we may remark that the quality of the voice, as regards all its general characters of excellence, cannot but be improved by the exercises and practice suggested in the preceding sections. In this section, instead of going

into an explanation of these popular terms, it will better subserve the interests of the learner to examine the quality of the voice under the following heads;—the *Orotund*, the *Tremor*, the *Aspiration*, the *Guttural*, the *Falsette*, and the *Whisper*.

1. *The Orotund*.—The quality of voice implied in this term is possessed naturally by some, but more frequently has to be acquired by exercise and practice. It is possessed in no degree by a very large part even of public speakers, and in very different degrees by actors and orators of eminence. When possessed, it presents the following advantages, as set forth by Dr. Rush. *First*, The mere sound is more musical than that of the common voice. *Secondly*, It is fuller in volume than the common voice; and as its smooth musical quality gives a delicate attenuation to the vanishing movement, its fulness, with no less appropriate effect, displays the stronger body of the radical. *Thirdly*, It has a pureness of vocality that gives distinctness to pronunciation. *Fourthly*, It has a greater degree of strength than the common voice. *Fifthly*, From the discipline of cultivation it is more under command than the common voice; and is consequently more efficient and precise in the production of long quantity, in varying the degrees of force, and in fulfilling all the other purposes of expressive intonation. *Sixthly*, It is the only kind of voice appropriate to the master style of epic and dramatic reading. It is the only voice capable of fulfilling the majesty of Shakspeare and Milton. Through it alone the actor consummates the outward sign of the dignity and energy of his conceptions. *Finally*, Its use does not destroy the ability to use at will the common voice; their contrast may therefore throw a sort of vocal light and shade,

so to speak, over the other means of oratorical coloring and design.

The practice which we have recommended in the preceding sections—particularly the last, cannot fail to secure to the learner this quality of voice, in a higher or lower degree.

2. *The Tremor*.—This expresses the tremulous movements of the voice heard in the act of laughing and of crying, and is naturally associated with the language of mirth and of sorrow. It is an important function of the voice, and may be readily caught by the learner from the voice of the teacher, from the feigned effort of laughing, or from the affected expression of a feeling of mirthfulness or of deep sorrow. This function may be practiced on any element, syllable, or word of long quantity: but when acquired the learner should recollect that it has its peculiar significancy, and can never be properly introduced into ordinary delivery, when the feelings it expresses are wanting. Indeed, like the other most expressive elements of speech, it requires to be used with great caution.

3. *The Aspiration*.—The basis of the quality of voice here designated is found in the element *h*, which has been pronounced to be only a breathing. In the sigh we hear the sound of this single element associated with quantity, and can mark its radical and vanishing movement. There are several other elements which, admitting only of a whisper, are called aspirates; but these have a character and expression of their own, and are not to be confounded with the form of aspiration under discussion. When we speak of this as a quality of the voice, it is implied that this element is capable of so blending with the other elements employed in speech, as to give a distinct character to the

utterance. For example, let the following lines be read with suppressed force, and with an expression of apprehension, or fear:—

“Hah! dost thou not see by the moon’s trembling light;
Directing his steps, where advances a knight,
His eye big with vengeance and fate?”

If the learner does not on this passage *spontaneously* express the quality of voice here described, it will at least indicate to him one of the principal sentiments of which this is the symbol.

If he succeed, he will find that such words as “dost,” “moon,” “trembling,” “vengeance,” and “fate,” are uttered as though spelled *dhost*, *mhoon*, *trhembling*, *vhen-geance*, *fhate*; and this process of aspiration is carried on according as the feeling rises, till the voice may be almost or entirely sunk in whispers.—This function of the voice requires to be used with caution.

4. *The Guttural*.—The quality of the voice here referred to is thus designated, because it is formed in the throat. It should never be employed in the current of discourse, nor as a function of the voice does it ever stand alone. It is usually combined with the radical or vanishing stress, and the aspiration; and is thus used on the word “detestable,” in the following passage:—

“——Nothing I’ll bear from thee
But nakedness, thou detestable town.”

Any words of the same general import, such as *despicable*, *dastardly*, *contemptible*, *scorn*, &c., uttered with an affectation of the feeling which the use of them often implies, will for the sake of practice on this function bear the same modes of pronunciation. Dr. Rush says, “when this element is compounded with the highest powers of

stress and aspiration, it produces the most impulsive blast of speech."

5. *The Falsette*.—This term is used and is well understood in vocal music, as indicating the kind of voice employed by the singer when he wishes to rise above the compass of his natural voice. This admits of cultivation and may by a little practice be employed on many of the notes which the natural voice can reach. In speech however it is always a defect, either heard in the current melody of discourse, or in the breaking of the natural voice of the public speaker. It is not uncommon in the voices of women; and men of feeble voices, particularly if they have occasion to speak to large assemblies, are in danger of falling into it. It has its peculiar expression in the whine of peevishness, the high tremulous pitch of mirth, and in the scream of terror and of pain.

6. *The Whisper*.—This may be called a kind of voice, but needs no illustration here. It is the symbol of secrecy.

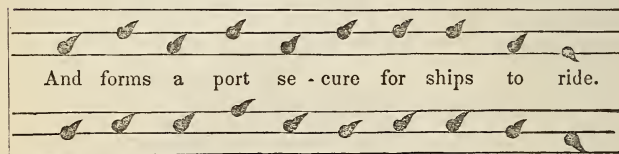
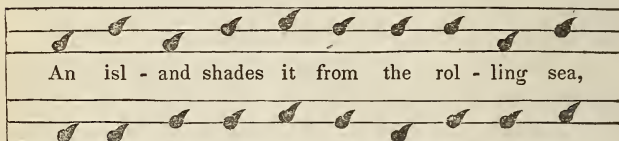
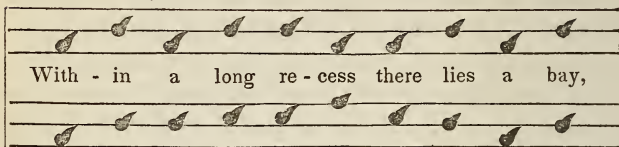
The voice generally used in common conversation, and which differs from any which we have described as employed to give effect to delivery, may be called the *natural voice*.

SECTION IX.

OF THE MELODIES OF THE VOICE.

IN speaking of the slides of the voice, in the section on Pitch, the *Slide of the Second* was appropriated to simple narrative and to unimpassioned discourse. The object of this section is to develope the phenomena which occur, when the movements of the voice extend only to intervals of a single tone, as is the case always where neither feel-

ing nor emphasis enters into the expression. As the concrete movement of the voice on the successive syllables is made through the interval of a tone, so the discrete movement from syllable to syllable is made only through the same space. This may be presented to the eye by calling again to our aid the musical scale.



The learner, especially if accustomed to read music, will readily catch the melody of the two readings here suggested ; and can satisfy himself that others might still be given which would not differ from what we often hear in

plain discourse. They both contain the conditions proposed as to the concrete and discrete changes of pitch; and however the order of the concrete tones may at first seem to vary, they will all be found reducible to the six following combinations.

Where two or more successive notes occupy the same place of radical pitch, it is called the phrase of the *Monotone*.

Where, of two successive notes, the one is next in radical pitch above the other, the phrase is called the *Rising Ditone*; and where next below, the *Falling Ditone*.

Where the radicals of three successive notes ascend, it is called the *Rising Tritone*, and where they descend, the *Falling Tritone*.

Where there is a succession of three or more notes alternately a tone above or below each other, it is called the *Alternate Phrase*.

Where the falling tritone occurs at the end of a sentence, it is called the *Triad of the Cadence*.

These several Phrases of Melody are thus presented by Dr. Rush, on the following lines.

That quar - ter most the skil-ful Greeks an - noy ;



Monotone. Falling Ditone. Rising Tritone. Rising Ditone.

Where yon wild fig trees join the walls of Troy.



Falling Tritone. Alternation. Triad of the Cadence.

Thus, even for the expression of plain thought, has nature furnished an interesting and beautiful variety in the elements provided for the use of the human voice. Yet under the influence of bad habits, this rich provision is often entirely disregarded, and the ear is literally pained by listening to the sentiments of those who might be good speakers, doled out in an infinitely extended *monotone*, or varied only to exhibit at set intervals the uniform recurrence of the same phrases of melody,—producing thus a *mechanical variety* scarcely less inexpressive, or less offensive to the improved ear than the dullest monotony.

We now proceed to enumerate some of the more simple *Melodies of the Voice*, and to show how they are constituted.

1. *The Diatonic Melody*.—This is produced by the varied succession of all the phrases just enumerated; and is the only one adapted to the expression of plain thought, interrupted neither by interrogation, emphasis, nor emotion.

2. *The Melody of the Monotone*.—This is produced whenever the Phrase of the Monotone predominates, as it naturally and properly does in all dignified and solemn subjects.—When the speaker rises near to the top of his Natural Voice, his utterance is apt to degenerate into the monotone, simply because he cannot take a higher pitch without falling into the Falsette. And, in passing, we may express the belief, that this defective intonation of the voice, from whatever cause it arises, produces more of disease in the vocal organs, and brings more speakers to an untimely grave, than all the causes connected with the healthful use of these organs, and with necessary fatigue and exposure conjoined.

3. *The Melody of the Alternate Phrase.*—This designation is applied to the melody, where the Alternate Phrase predominates. It is well suited to the expression of the higher passions, and to facetiousness.

4. *The Melody of the Cadence.*—This indicates the melody at the close of sentences ; and in unimpassioned discourse, it is usually produced by the Falling Tritone,—the last constituent, at least, taking the downward slide.—This subject will be treated at length in another place.

To these may be added two other forms of melody not arising immediately out of the principles laid down in this section.

5. *The Chromatic Melody.*—This designates the plaintive melody in which there is a predominance of the semitone. The term is borrowed from music.

6. *The Broken Melody.*—This marks the peculiar expression of pain, deep grief, and of extreme exhaustion or weakness ; where the current melody, whatever it may be, is broken by frequent pauses, beyond what the grammatical connection requires or allows.

Here we shall close what may be called the technical part of our work. We have now presented all the elements, so far as the voice is concerned, which we deem essential to an effective elocution ; and most of those which are developed in perfect oratory. And the learner who has gone carefully over the preceding pages, successfully mastering the difficulties he has had to meet, and training his voice by the exercises which have been suggested for his practice, may feel assured that the course thus commenced will soon place at his command all the vocal functions necessary for the expression of every passion of the human heart, and

for the execution of whatever a good taste can dictate as excellent in the highest efforts of the finished orator.

That these vocal functions may again be brought before the mind and with some additional suggestions; we shall close this chapter with a brief enumeration of such as are hereafter to be applied to the execution of the principles of the orator's art.

SECTION X.

RECAPITULATION.

IN SECTION I, after enumerating the alphabetic elements, the *Vocule* was referred to as an incident connected with the utterance of several of the consonants, and of the mutes in particular. It will also be heard in the utterance of all words terminating with one of these elements, and will become more full and distinct just in proportion to the energy with which the word is pronounced. From this it appears, that the vocule is not only a means of giving emphasis, but is the exact measure of the emphasis given on such words.

It is the improper use of this element that is sometimes heard at the close of each sentence, most frequently in the language of prayer. Thus employed it is a great defect; and is always the result of habit, which generally arises from a slovenly mode of articulation, but may however have its origin in the imitation of some bad model.

SECTION II is devoted exclusively to practice for the purpose of acquiring a distinct and ready articulation.

IN SECTION III, Time as appropriated to syllables was treated as *long* or *short*; but it should be borne in mind

that Quantity, which is but another term for Time, varies from the most hurried articulation of the syllable, to the most protracted note implied in the term long quantity. Syllables are called Indefinite, Mutable, and Immutable, according as they are more or less susceptible of quantity. This is an important function of the voice ; and is always employed in connection with others. When *long* quantity is used to express sentiments which require short time, its employment is characterized as *Drawling*.

In SECTION IV, Stress was considered under the designations Radical, Median, Vanishing and Compound. The last three require long quantity for their execution ; and they are all supposed to be symbols fitted by nature to be the representatives of distinct emotions and passions. To these was added the Loud Concrete employed in accent.—No form of stress is perhaps so frequently misapplied as the Vanishing. This as a fault is most frequently heard in the pronunciation of the Irish.

In SECTION V, Pitch was the term used to represent the movements of the voice with reference to the musical scale ; and the changes in pitch as heard in speech, are limited only by the compass of the natural voice of the speaker.—In common reading, and in ordinary discourse, what may properly be called the *Middle Pitch* of the voice is employed ; and this is the note also on which sermons and public addresses should be commenced, so as to allow an elevation of pitch, as the speaker becomes warm in his subject, without the danger of transcending the compass of his natural voice.

The Diatonic Scale was said to consist of eight sounds either in an ascending or descending series, embracing seven Proximate Intervals, five of which are Tones, and

two Semitones. Each sound is called a Note ; and the changes of pitch from any one note to another are either Discrete or Concrete, and may be either rising or falling. Concrete Changes of Pitch are called Slides ; and of these movements there are appropriated to speech the slides through five different intervals,—the Semitone, the Second, the Third, the Fifth, and the Octave. The command of all these slides is essential to an effective elocution ; and especially the higher, as they occupy a prominent place among the symbols of emotion, and properly constitute the lights and shades of discourse.—The Semitone, when misapplied, gives origin to the fault called *Whining*.

In this section the learner was introduced successively to the Diatonic Slides—those which belong to common discourse, and which distinguish speech from song ; to the Emphatic Slides, employed for the purposes of Emphasis ; and to the Interrogative Intonation, which was said to depend on the rising slide. This Intonation is called Thorough, when the question is direct, and the rising slide extends to each syllable of the question ; and Partial, when the question is indirect, and the interrogation closes with the downward slide.—We may here repeat the important practical remark, that in reading or speaking, when the slide is downward, the radical point of the movement, except when employed in the cadence, should always be struck above, and in case of the emphatic slides, considerably above, the key of the current melody. The attempt to give the downward concrete from the line of the current melody constitutes one of the most common errors, particularly in reading.

In SECTION VI, the Waves or circumflex movements of the voice are fully discussed. They are considered first as

Equal and Unequal, according to the relative length of the different constituents. These, then, are either Single, Double, or Continued, according to the number of constituents which enter into them. And all of these may be varied by giving to the first constituent an upward or a downward inflection, which gives rise to the designation of waves as Direct and Inverted. It is believed that these distinctions in the form of the wave are founded in nature, and that they are all heard in the delivery of accomplished speakers.

As to the intervals to which these waves extend, it is obvious that the only limit fixed by the capabilities of nature is the compass of the voice. Nature however does not always work to the full extent of her powers, but graduates the application of those powers to the wants of the case. So it seems to be here. Perhaps the wave never extends in any of its constituents beyond the octave, nor does it usually exceed the interval of the third.

Though so essential to the expression of its appropriate sentiment, the learner should be reminded that even this element cannot be indiscriminately used. Dr. Barber has remarked of this, "that it is incompatible with a sustained impression of *dignity*;" and thus that "persons prone to the circumflex, can never read Milton or Shakspeare well." By the same fault the dignity of the Holy Scriptures may be obscured; and thus it is, that their sacred truths but too often reach only the ear, even when read amidst all that is impressive connected with the sanctuary of God.—This element occurs as a fault in the colloquial dialect of New England, where the waves are often heard, instead of the simple rising and falling slides.

SECTION VII is devoted to the improvement of the voice with reference to Force. In practice, great force of voice is generally connected with elevation of pitch; and thus these elements though entirely distinct are often confounded with each other. The terms *piano* and *forte*, in music, have no reference to key or pitch, but refer to force alone. Neither great force nor a high pitch are at all times demanded in delivery; indeed these are never required at the *opening* of any ordinary address. The best practical rule for the speaker as to force, is—to commence as though addressing a person occupying about the middle of his audience; thus avoiding the consequences of excessive efforts of the voice too long continued, and at the same time leaving room for such increase of force as sentiment may demand.

Force of voice is the principal element in what is called *Ranting*. It is however generally accompanied by other excesses—violence in the use of the radical or vanishing stress, or too high a pitch. And when from such causes, the utterance of the speaker becomes obviously difficult, the interest of his audience will soon become that of sympathy for himself, when they can be expected to have little feeling but that of anxiety for his relief and their own.

In SECTION VIII, the learner is presented with the voice in which conversation is usually carried on, under the designation of the Natural Voice. The full development of the vocal powers essential to the higher displays of a perfect oratory, and which is acquired only by a system of training, constitutes what is called the Orotund,—the kind of voice, it may be remarked, by the aid of which some of the masters of *song* charm and astonish an admiring audience. The other kinds of voice occasionally used and with

great effect are the Tremor, the Aspiration, the Guttural, the Falsette, and the Whisper.

It is seen in SECTION IX, that by a careful analysis of the speaking voice, its movements can be measured and set to the musical scale ; and that however various the combinations of these vocal movements may at first appear, they may readily be reduced to six, called Phrases of Melody. These are the Monotone, the Rising and Falling Ditone, the Rising and Falling Tritone, and the Alternate Phrase. By a more careful analysis, we ascertain that some of the simpler styles of delivery take their character from the predominance of some one of these phrases of melody. Thus we have the Diatonic Melody, the Melody of the Monotone, of the Alternate Phrase, and of the Cadence ; and to these are added the Chromatic Melody which arises from the predominance of the Semitone, and the Broken Melody.

The *Mechanical Variety* in the employment of the Phrases of Melody, referred to in this section, is often rendered still more offensive, by being combined with a corresponding variety in pitch and force. Thus, sentences are sometimes successively commenced on a high note and with a full voice, which however gradually falls and dies away in force, till it becomes nearly inaudible ; and at the same time the melody will almost necessarily be mechanically varied.—The learner will infer from this, that errors and faults of delivery, not less than excellences, admit of combination ; and indeed he may at this point be reminded, that such faults as these rarely occur single. These faults thus occurring both single and in combination, how varied are the means of deforming the beautiful simplicity of nature's workmanship !

We close this enumeration of the elements of the speak-

ing voice with the single remark, that whatever of intricacy or of complexity has appeared in this chapter, it has not been produced by us.

Speech is the characteristic of man. Nature has been profuse in those gifts which are connected with this divine power. The learner can find nothing here of our own, or of invention. If indeed he finds here delineated all the resources which nature has placed at man's command, it is perhaps more than we ought to hope. We shall see however, as we proceed with the next chapter, that even with these resources the power and variety of human expression may become almost infinite.

CHAPTER II.

PRACTICAL APPLICATION OF PRINCIPLES.

SECTION I.

PRELIMINARY REMARKS.

WE have now presented to the reader what we deem to be the most important functions of the speaking voice. These are not matters of *invention*, nor can any of the elements of effective delivery be properly such. They must be dictated by *nature* herself, and must be drawn out from her great store-house. When by analysis we have discovered and examined them, and by practice and familiarity have made them our own, we then ourselves become masters of the resources of nature.

The exercises of the foregoing chapter have had reference chiefly to the *mechanical* part of the orator's art; still we have as yet little more than presented the learner with the implements of his future trade. The principal office of *Elocution* remains,—which is, to teach their use—to teach the application of these principles to practice. And then, if the organs of speech, or indeed any of the vocal organs, are defective, even the mechanical part cannot be performed; but if they are perfect, and yet there is a defective intellect, a bad taste, or a feeble will, they cannot make a *perfect orator*. Great excellence in oratory must doubtless have as a basis a well-balanced mind:—an intellect capable of a full development, sensibilities lively and susceptible of powerful action, and the elements of a will ade-

quate to the control and regulation of all the powers of the mind. The possession of these must be accompanied with judicious and various exercise: the mind must be stored with knowledge, the reasoning power improved, the judgment matured and perfected, the powers of invention and memory strengthened, and the imagination cultivated and chastened; the original susceptibility of emotion must be kept alive and a good taste grafted thereon; and the will must be trained to a perfect self-possession. If to these natural powers, thus trained, we add a knowledge of human nature, a command of language, a sound body and a good moral character, little can be wanting—but the power of mechanical execution.

The lessons of this chapter, it is believed, will have a tendency further to discipline the voice, at the same time that they improve the judgment, and chasten and correct the taste. The attention of the learner will be successively called to Accent, Emphasis, Expression, the Drifts of Melody, Transition, and Cadence.

SECTION II.

OF ACCENT.

ACCENT consists in distinguishing one or more syllables of a word from the others, by some peculiarity in the utterance; and such are the laws of the English language, that every word which consists of more than one syllable, has at least one to be thus characterized, whether uttered singly or in current discourse. Accent then must be given irrespective of feeling or expression; and hence may be defined the *inexpressive distinction made between the syllables*

of a word. This obviously plays but a subordinate part in speech ; but yet it is a great source of variety, at the same time that it is the principal instrument in our versification.

In determining what syllables are to be marked by accent, taste or feeling has nothing to do ; this is settled by *usage*. Words however, spelled in the same way but having different meanings, often have the place of their accent changed : Thus *désert*, *a wilderness* ; *desert'*, *merit* or *demerit* ;—*con'duct*, *behavior* ; *conduct'*, *to lead* or *manage*. And so of many others. But though good taste has nothing to do with determining what syllables are to receive the accent, it has much to do with the manner in which they are to be thus distinguished.

There are three ways in which accent may be given ; by extending the natural time of the syllable, by giving it throughout more than its natural force, and by laying a stress on the radical point of the syllable. Here we are presented with time, and two of the forms of stress, before explained, to wit, the loud concrete and the radical, as elements which may be used in accent. The three forms of accent thus defined may be designated as the Temporal, the Forcible, and the Radical. The Temporal accent is confined to syllables of indefinite quantity ; but since in English the accented syllables are generally the longest in the word, this form of accent in current speaking and reading is the most common. The accent of force may be given to all but the immutable syllables, and to these the Radical accent is specially appropriated.

EXAMPLES.

1. Temporal Accent.	2. Forcible Accent.	3. Radical Accent.
<i>Be-hav-ior.</i>	<i>Hate-ful.</i>	<i>At-titude.</i>
<i>Aw-ful.</i>	<i>Ob-ject.</i>	<i>Be-set-ment.</i>
<i>Al-arm.</i>	<i>Em-bark.</i>	<i>Tick-le.</i>
<i>Be-lieve.</i>	<i>Pro-ceed.</i>	<i>Bot-tle.</i>
<i>Isl-and.</i>	<i>Fright-ful.</i>	<i>Ut-ter-ance.</i>
<i>Be-hove.</i>	<i>Dis-robe.</i>	<i>Foot-lock.</i>
<i>Je-ru-sa-lem.</i>	<i>Con-clude.</i>	<i>Fig-tree.</i>
<i>A-rouse.</i>	<i>A-bout.</i>	<i>En-act.</i>
<i>Be-fool.</i>	<i>Root-ed.</i>	<i>Em-bit-ter.</i>
<i>En-joy.</i>	<i>An-oint.</i>	<i>A-but-ment.</i>

The principal point to be observed here is, that the Temporal accent is more melodious than either of the others, while the Radical accent is least agreeable of the three. To substitute either of the others for the first is, then, obviously a violation of melody; and the last should be confined to immutable syllables. It is a great accomplishment in the poet, so to arrange his verses that the accent shall in all cases be that of quantity; and just so far as he approaches to this, will his lines, when properly read, flow softly and strike musically upon the ear. But even this excellence of an author might be annulled by the defective mode of giving the accent, on the part of the reader. To him then who is found inclined to substitute either of the others for the Temporal accent, set exercises should be assigned in the reading of dignified prose and verse.

SECTION III.

OF EMPHASIS.

WHILE accent is employed without regard to feeling or expression, Emphasis on the contrary implies emotion. Em-

phasis like accent is a stress laid on syllables, and usually on the same syllables which take the accent. When however the claims of accent come into conflict with those of emphasis, the former must yield; as "He must *increase*, but I must *decrease*." "This mortal shall put on *immortality*." Of the two, then, it is obvious that Emphasis holds the higher rank.

The following are the purposes for which Emphasis is mainly used. *First*, to distinguish words which are specially significant, either in themselves considered, or from the relation in which they stand. *Secondly*, to mark the antithetic relation existing between the words composing a sentence, or the ideas embraced in it. *Thirdly*, to make the sense of an elliptical sentence obvious, as addressed to the ear; and *fourthly* to mark the syntax, in cases where words holding a close grammatical relation are separated by parentheses and interposed clauses. The occasions for emphasis then are of constant recurrence;—either of these circumstances serving as a sufficient reason for its use. And emphasis is often required on several words in succession, constituting a phrase or member of a sentence. How then can emphasis be defined? In what does it consist? and what are the means by which it is executed?

Emphasis may be defined—The *EXPRESSIVE but occasional distinction of syllables, and consequently of the words of which they form a part.* The degree of distinction which is essential to constitute emphasis but slightly exceeds the natural accent; but the higher forms of emphasis are strongly marked, and by whatever means this distinction is imparted to the word, its character cannot be mistaken.

The dash placed under the word is the visible symbol

of emphasis in writing, as a change of type is in printing; the italic letter marking the slighter degrees of emphasis, and the capital the stronger. Good taste directs that these symbols which are addressed to the eye should rarely be used: and thus it is left to the discrimination of the reader alone to determine the place of the emphasis, as well as the kind of emphasis to be employed.

The object of emphasis being to distinguish some words from others for the purpose of giving them more importance in utterance, it is clear that whatever will serve to arrest the ear and fix the attention upon a word performs this office; and this may be done by the use of any of the following elements, explained in the last chapter;—to wit, Time, the various kinds of Stress, Pitch both concrete and discrete, the Waves, Force, and several of the modifications of Quality, as the term is applied to the voice. We proceed to give a few examples of these different kinds of emphasis, in the order in which the elements employed were introduced to the learner, in the last chapter. And here the fact must force itself upon the attention, that if emphasis can be given in so varied a manner, all apology for monotony in spirited delivery is at once removed. In no department of observation do we find that nature has lavished her gifts in greater profusion, than in furnishing the materials of an effective delivery.

I. TEMPORAL EMPHASIS.

The element of Time or Quantity, though never disconnected from all other elements which contribute to emphasis, is yet the predominant characteristic in the expression of serious dignity. It can be given only on syllables which admit of indefinite extension.

EXAMPLES.*

1. *Roll* on, thou deep and dark blue ocean—*roll*.
2. *Nine times* the space that measures day and night
To mortal men, he with his horrid crew
Lay vanquished.
3. For soon expect to feel
His *thun*-der on thy head, *de-vour*-ing fire.
Then who created thee lamenting *learn*,
When who can *un*-create thee thou shalt *know*.
— So spake the seraph Abdiel, faithful found
Among the faithless, faithful *on*-ly he.

II. EMPHASIS OF STRESS.

Among the modes of distinguishing syllables are the different modes of *stress*; and these are varied both with the sentiment, and with the character of the syllable on which the stress is to be employed

EXAMPLES.

Radical Emphasis.—This form of Emphasis is suited to the expression of anger and all the violent emotions; and is the one usually employed in rapid utterance. The Radical is the only kind of stress which immutable syllables will bear, but it may be given on syllables of indefinite time.

1. The prison of his *tyr*-anny who reigns
By our delay.
2. *Back* to thy *pun*-ishment,
False fugitive.
3. The universal cry is—Let us *march* against *Philip*, let us *fight*
for our *lib*-erties—let us *con*-quer or *die*!

* NOTE TO THE TEACHER.—In the exercises of this section, the learner should first be permitted to employ his own skill in execution. Afterwards he may read them with his teacher.

Median Emphasis.—This form of Emphasis is more dignified than the last, and is consequently well suited to the expression of lofty and sublime sentiments, and to the language of veneration and prayer. It can be given only on syllables of indefinite quantity.

1. Wonder not, sovereign Mistress, if perhaps
Thou canst, who art *sole* wonder!
2. Oh swear not by the moon, the inconstant *moon*,
That monthly *chan*-ges in her circling orb.
3. *Hail*, ho-ly light, offspring of Heaven first-born!
Or of the Eternal *co*-eternal beam
May I express thee unblamed?
4. *Spare* thou those, O God, who confess their faults.—*Res-tore*
thou them that are penitent.

Vanishing Emphasis.—This form of Emphasis usually expresses impatience, angry complaint, or some other modification of ill humor. It is especially adapted to hasty interrogation, and may be given on any but the immutable syllables.—The tent scene between Brutus and Cassius furnishes numerous examples of this.

1. *Brutus.* Let me tell you, Cassius, you *your-self*
Are much condemned to have an itching palm;
To sell and mart your offices for gold
To undeservers.
- Cassius.* I an itching *palm*?
You know that you are *Bru-tus* that speak this,
Or, by the *Gods*, this speech were else your *last*.
- Brutus.* The name of Cassius honors this corruption,
And *chas*-tisement doth therefore hide his head.
2. *Brutus.* Must *I* give way and room to your rash choler?
Shall *I* be frightened when a *mad*-man stares?
- Cassius.* O ye *gods*! ye *gods*! must I endure all this?

3. *Hamlet.* *Saw who?*

Horatio. My lord, the King, your father.

Hamlet. The *King*, my *fa*-ther?

Compound Emphasis.—This consists in an application of the compound stress to a syllable of indefinite time; and is the most forcible form of emphatic stress.—It is particularly appropriate to the forcible expression of earnest or angry interrogation.

1. *Arm*, warriors, *arm* for fight.

2. Dost thou come here to *whine*?

To outface me by leaping in her grave?

III. EMPHASIS OF PITCH.

The melody of unimpassioned discourse consists of a succession of syllables, whose concrete movement is only through a single tone, the discrete movement from syllable to syllable being also through the same interval. This is called the Diatonic melody. Any deviation from this movement, like a slide or a skip through a third, fifth, or octave, on any syllable, would most obviously produce such a distinction as to answer the purpose of emphasis, and that whether this movement were upward or downward, whether concrete or discrete. As the rising and falling movements of the voice have different expressions, they will be treated separately.

1. EMPHASIS OF THE RISING INTERVALS.

The appropriate expression of the rising intervals is interrogation. This subject has been introduced to the learner in Sec. V, of Chap. I; and will be further discussed under the head of Expression. But beside the interrogative expression, the rising movements both of a third

and a fifth may be used for purposes of emphasis merely ; while that of the octave probably always combines emphasis with the thorough interrogative intonation.—The slide through the wider intervals should be struck on a line below the current melody.

EXAMPLES.

Emphasis of the Rising Concrete Third.—This is the emphasis of simple interrogation ; and is also employed to express the lower shades of emphatic distinction, as they occur in the diatonic melody.

1. Gavest thou the goodly wings to the *pea-cocks* ? or wings and feathers unto the *os-trich* ?
2. I love not *man* the less, but nature more,
From these our interviews.
3. Yet *Bru-tus* says he was ambitious.

Emphasis of the Rising Discrete Third.—This has the same expression with the concrete rise of a third, and is rarely used but on immutable syllables.

1. Canst thou draw out leviathan with a *hook* ?
2. Which, if not *vic-tory*, is yet revenge.
3. Why then their loss deplore, that are *not* lost !
4. Why should *that* name be sounded more than yours ?

Emphasis of the Rising Concrete and Discrete Fifth.—The examples which illustrate the two preceding forms may be used for illustration here, by adding to the energy with which they are pronounced. The intervals of the fifth are of more rare occurrence than the third. The following additional examples must suffice.

Concrete.

1. Wouldst *thou* be *King* ?

2. Tears like the rain-drops may fall without measure,
But rapture and *beauty* they cannot recall.
3. Time writes *no* wrinkle on thine azure brow.
4. *I* am at liberty, like every other man, to use my own language.
5. You are not left *alone* to climb the arduous ascent—God is
with you; who never suffers the spirit which rests on him
to fail, nor the man who seeks his favor to seek it in vain.
6. What though the field be lost? all is not *lost*.

NOTE 1.—When the emphatic rise, as in this last example, occurs on the last syllable or word of a declarative sentence, it must of course annul the cadence.—So also, if it occurs near the close.

NOTE 2.—This emphatic rise, and the consequent suspension of the cadence, may occur in the Indirect Question; as, *What* is that? *Who* do you say that is?—These cases however are too rare to unsettle the general rules of Interrogative Intonation laid down in the first chapter.

Discrete.

1. Let me have men about me that are *fat*,
Sleek-headed men, and such as sleep o' nights.
2. Or when we lay
Chained on the burning lake! *That* sure was worse.

Emphasis of the Rising Concrete and Discrete Octave.—This is the most earnest expression of interrogative intonation; and is never used in grave discourse. Its appropriate expression is that of sneer or raillery.—The rise is concrete when it occurs on long syllables; when on short or immutable syllables, it is formed by a change of radical pitch.

Concrete.

1. Moneys is your suit.
What should I say to you? Should I not say?
Hath a *dog* money? Is it possible
A *cur* can lend three thousand ducats?
2. A King's son? *You* Prince of Wales?

Discrete.

Zounds, show me what thou'l't do:
Woul't *weep*? woul't *fight*? woul't *fast*? woul't tear thyself?

2. EMPHASIS OF THE DOWNWARD INTERVALS.

As the rising movements of the voice express doubt and uncertainty, so the downward intervals are the appropriate symbol of surprise and positiveness. When the accented syllable is susceptible of being protracted, the movement is concrete; and in this case the radical point of the slide is struck on a line above that of the current melody, the vanish descending below it, when the force of the emphasis is considerable.—On immutable syllables, the fall can be made only by a discrete skip of the voice.

The fall for the purpose of emphasis, may be through a third, a fifth or an octave, according to the degree of positiveness or surprise contemplated by the emphasis.

EXAMPLES.

Emphasis of the Downward Concrete Third.—

1. Does beauteous Tamar view, in this clear fount,
Herself, or *heaven*?
2. You are the *queen*, your husband's brother's wife.
3. The fault, dear Brutus, is not in our stars,
But in our-*selves*, that we are underlings.
4. The curfew *tolls*, the knell of parting day.

Emphasis of the Downward Concrete Fifth.—

1. Seems, madam! nay, it *is*; I know not seems.
2. Before the sun, before the *heavens*, thou wert.
3. Upon the watery plain
The wrecks are all *thy* deed.
4. The man who is in the daily habit of using ardent spirits, if
he does not become a *drunkard*, is in danger of losing his
health and character.

NOTE.—The sense itself, as well as the force of the expression, often depends, as in the last example, on the giving of the downward emphatic slide.

Emphasis of the Downward Concrete Octave. — The learner scarcely need be informed, that this expresses the highest degree of this species of emphasis, or that it is of rare occurrence. Dr. Rush thinks that the following passage cannot be uttered with dramatic effect, but by giving this form of emphasis on the word “hell.”

So frowned the mighty combatants, that *Hell*
Grew darker at their frown.

The following example will illustrate the *discrete rise* of a third on “that,” and the *discrete fall* of the same interval on “too.”

Cassius. They shouted thrice; what was the last cry for?

Casca. Why, for *that too*.

The downward discrete *fifth* or *octave*, for the purpose of emphasis, is believed to be very rare. They cannot be made from the current melody; nor is the voice ever sufficiently high to admit of such a fall, except when it has been carried up to give emphasis to a preceding word; and then the fall is generally to be considered only as a simple return to the current melody. If in any case, such return is made on an immutable and emphatic syllable, then such discrete fall may be construed as a form of emphasis, and would be the only one that could properly be used.

IV. EMPHASIS OF THE WAVE.

In practice, as in theory, it is believed that the number and variety of the waves is very great. They may be equal or unequal, single or double, direct or inverted; and in any of these, the individual constituents may be varied from a semitone to an octave, though the intermediate intervals of a second, third, or fifth. A full illustration of this subject will not be attempted.

This form of emphasis can only be used on syllables of long quantity ; and expresses, according to its forms, surprise and admiration, sneer and scorn.

1. EMPHASIS OF THE EQUAL WAVE.

EXAMPLES.

Equal Wave of the Semitone.—When the semitone is employed to give distinction to long syllables, it usually takes the form of the wave. This however gives it no new expression : it remains the symbol of plaintiveness.

I heard the bell *tolled* on thy burial day,
And turning from my nursery window drew
A long, *long* sigh, and wept a last adieu.

Equal Wave of the Second.—This has no peculiar expression of its own. It is exhibited in all the examples, when properly read, which illustrate either the Temporal or the Median Emphasis; to these the learner would do well again to recur.

Equal Wave of the Third, and of the Fifth.—

1. Yond' Cassius has a *lean* and *hun-gry* look.

2. Hadst thou alleged
To thy deserted host this cause of flight,
Thou surely hadst not come *sole* fugitive.

3. Beyond that, I seek not to penetrate the veil. God grant, that
in *my* day, at least, that curtain may not rise. God grant,
that on *my* vision, never may be opened what lies behind.

The foregoing may be considered as good examples of the wave of the *third*. The following may be read with the same wave on the emphatic syllables, though their full power cannot be developed but by the use of the wave of the *fifth*.

1. And breath'st defiance here and scorn
Where I reign King? and to enrage thee more
Thy King and lord!
2. So much the rather *thou*, celestial Light,
Shine inward, and the mind through all her powers
Irradiate.
3. I formed them free—
 They *them-selves* ordained their fall.

In the following example, the first two syllables in italics may receive the direct equal wave of the *second*; “I” should take the wave of the *third*, and “we” of the *fifth*.

Brutus. 'Tis very like: he hath the falling sickness.

Cassius. No, *Cæ*-sar hath it not; but *you* and *I*,

And honest Casca, *we* have the falling sickness.

NOTE.—In general it is believed, the *Double* wave has the same expression indicated by the single wave, and only heightens it by increasing the quantity of the syllable which receives the emphasis. Nor does the *Inverted* wave always give a different expression from the Direct; but sometimes seems to be used for the sake of variety. When however the last constituent of the wave, whether single or double, rises through the interval of a fifth or octave, it gives the expression of interrogation; as when it takes the falling through these intervals, it gives the expression of strong surprise.

2. EMPHASIS OF THE UNEQUAL WAVE.

The natural expression of inequality in the constituents of the wave, is scorn and contempt. In dignified discourse this sentiment is expressed by combining with the equal wave the vanishing stress, or the aspiration. Without the employment of these elements, the language of sarcasm and irony loses all its point.

Dr. Rush gives the following as examples of the *Unequal Single Wave*.—The word “boy,” in the first, is pronounced with the rise of a fifth, and the subsequent fall of an octave.

False hound !

If you have writ your annals true, 'tis there
That, like an eagle in a dove-cote, I
Fluttered your Volces in Corioli ;
Alone I did it.—*Boy !*

In the following, “yea” may be read with the rise of a tone or a third, connected with the fall of a third or fifth.

For, from this day forth,
I'll use you for my mirth, *yea*, for my laughter,
When you are waspish.

The second “wrong” in the following line, may be read with the rise of a semitone and a fall of a third or fifth.

You wrong me every way, you *wrong* me, Brutus.

Emphasis of the Unequal Double Wave.—To be properly uttered, the waves all require quantity ; but the double wave especially requires that the syllable on which it is given should be susceptible of indefinite time. It is heard in peevish expression, in the colloquial cant of common life, and often heightens the effect of dramatic sentiment.

This element may be exhibited on the word “they,” as repeated in the following example:—

They tell us to be moderate, while they, *they* revel in profusion.

It may be suggested to the learner, as one of the modes of exhibiting the sentiment and feeling of the above passage, to pronounce “us” with a rapid movement of the voice through the direct double wave of the second ; the first “they,” with the direct single wave of the third ; and to give to this word when repeated the double wave having its first constituent the rising third, the second the falling fifth, and the third the rise of a second.—Other modes of inflection might be suggested.

V. EMPHASIS OF FORCE.

This form of emphasis is specially suited to short syllables, and differs but little in its sound or its expression from the radical emphasis when combined with short quantity. This however is characterized by the same fullness of force throughout its whole extent, without the gradual vanish of the radical emphasis. The following will suffice as examples:—

1. Tell your invaders this, and tell them, too, we seek no change;
and least of all *such* a change as they would bring us.
2. Therefore as far
From granting be, as I from *beg-ging* peace.

The *Emphasis of the Vocale*, is but the Emphasis of Force applied to a word consisting mainly of atonics, and terminated by a mute. When such a word is followed by a pause, this seems one of the most forcible modes of emphasis. The employment of this element, however, requires great care, as it is so much more frequently used improperly than otherwise. Nothing short of the most vehement feeling authorizes its use.

EXAMPLES.

1. Whether upheld by strength, or chance, or *fate*.
2. What though the field be lost?
All is not lost; the unconquerable will,
And study of revenge, immortal *hate*,
And courage never to submit or yield,—
That glory never shall his wrath or might
Extort from me.

VI. EMPHASIS OF QUALITY.

Of the different kinds of voice mentioned in the last chapter, but three seem to be employed for purposes of

emphatic distinction, viz., the Tremor, the Aspiration, and the Guttural voice.

1. EMPHASIS OF THE TREMOR.

The tremulous movement of the voice described in the last chapter is sometimes heard throughout short sentences; but is often confined to single words, in which case it becomes one of the elements of emphatic distinction. When combined with any other element than the semitone, it is the symbol of joy and exultation; and when combined with this, it expresses tenderness and grief.

EXAMPLES.

1. Thou art the ruins of the *noblest* man,
That ever lived in the tide of times.
2. Now give the hautboys breath, *he comes*, he comes.
3. Forsake me not thus, Adam !
Bereave me not,
Whereon I live, thy gentle looks, thy aid,
Thy counsel in this uttermost distress,
My *only* strength and stay. *Forlorn* of thee,
Whither shall I betake me, where subsist ?

2. EMPHASIS OF ASPIRATION.

EXAMPLES.

1. *Brutus*. What means this shouting? I do fear, the people
Choose Cæsar for their King.
Cassius. Ay, do you *fear* it?
Then must I think you would not have it so.
2. *Brutus*. The name of Cassius honors this corruption,
And chastisement doth therefore hide his head.
Cassius. *Chastisement* !
3. *Brutus*. Peace, peace; you durst not so have tempted him.
Cassius. I *durst* not!

3. GUTTURAL EMPHASIS.

EXAMPLES.

1. I know thee not, nor ever saw till now
Sight more de-*test*-able than him and thee.
2. Whence these chains ?
Whence the vile death, which I may meet this moment ?
Whence this dishonor, but from thee, thou *false* one ?

The learner will find examples for his further practice in this important branch of elocution, in every piece of spirited composition he reads. He should first mark the words which are emphatic in the selection under examination, should satisfy himself, as to the most effective kind of emphatic distinction to be employed on each ; and then should endeavor to execute the emphasis in the best manner of which he is capable. If the piece is to be recited, he should be careful to lay the stress on those words only which he had before so marked. The following additional remarks may render the learner further assistance in such practice.

1. Though the elements of emphasis have been treated separately, they are often combined on the same word or syllable ; and some of them never occur alone : thus the Wave is always associated with Quantity, and usually with the Median Stress ; and the Guttural voice is generally associated with the Aspiration.

2. The emphatic words are often, in themselves considered, very unimportant. Thus :—

If you did know *to* whom I gave the ring,
If you did know *for* whom I gave the ring,
And would conceive for *what* I gave the ring,
And how *unwillingly* I left the ring,
When nought would be accepted *but* the ring,
You would abate the strength of your displeasure.

3. Emphasis sometimes extends to several words, or an entire clause; as, "I came not to *baptize*, but to *preach the gospel*."—"Heaven and earth will witness, *if Rome must fall*, that we are innocent."

4. One of the objects of emphasis is to point out the antithetic relation of words; and to exhibit this most strongly, the emphasis of the Rising and Falling Slides and of the Direct and Inverted Wave are often opposed to each other, on the words thus related.—When the emphasis falls on a single word, in consequence of its importance in the sentence, it is called *absolute emphasis*; in case of antithesis, it is called *relative emphasis*. Several of these relations frequently occur in the same passage. Thus,—“The *young* are slaves to *novelty*, the *old* to *custom*.”—“The *hope* of the *righteous* shall be *gladness*; but the *expectation* of the *wicked* shall *perish*.”

5. The emphasis of the Upward and Downward Slides, as also of the Waves, is often heightened by extending the movement to the unaccented syllables of the word on which it occurs. Examples:—

What is it that a *Roman* would not suffer
That a Venetian prince must bear?
For no *narrow* frith he had to cross.

Though he will not rise and give him, because he is his friend,
yet because of his *importunity* he would rise and give him as
much as he needeth.

6. In the employment of emphasis, two cautions may be given to the learner; viz.,—*First*, that he should never allow himself to use the Wave—particularly the Unequal Wave—where only the simple Slides are called for; and *Second*, that he should avoid all excessive formality, in marking the emphatic words. This seems to imply, on the

part of the speaker, a distrust of the ability of his audience to perceive the force of his language unless accompanied with peculiar efforts to exhibit it.

Having explained at length the means by which emphatic distinction is imparted to words, and the general principles on which the emphasis depends, it may be expedient to give the learner the advantage of some more specific rules in relation to—

RELATIVE EMPHASIS.

To mark the *relative* distinction of words, the emphasis of the Rising and Falling intervals is generally used. No new element of emphasis then remains to be here introduced. Under this head it is proposed simply to develop a subordinate principle in emphasis, which makes the *kind* of emphatic distinction employed, sometimes to depend on the structure of the sentence, or at least to be coincident with it. This should be considered only as a *secondary* principle, having reference, like the Diatonic Slides, rather to the sound than to the sense; and liable, therefore, at any time, to be interrupted by the recurrence of the absolute emphasis. Having only euphony for its basis, as might be expected, there is not a perfect uniformity in the directions of elocutionists respecting it, or in the usage of good speakers. The following, it is believed, are all the rules that the learner can profit by, or that can be laid down without the danger of giving to speech an affected stiffness which ought not to belong to it.

RULE I. When the successive members of a sentence consist of two clauses which correspond to each other, the first clause in each takes the Rising, and the latter the Falling Slide.

EXAMPLES.

1. Here regard to virtue opposes *insensibility* to *shame*; *purity* to *pollution*; *integrity* to *injustice*; *virtue* to *villany*; *resolution* to *rage*; *regularity* to *riot*. The struggle lies between *wealth* and *want*; the *dignity* and *degeneracy* of reason; the *force* and the *phrenzy* of the soul; between well-grounded *hope* and widely extended *despair*.

2. By *honor* and *dishonor*; by *evil* report, and *good* report; as *deceivers*, and yet *true*; as *unknown*, and yet *well known*; as *dying*, and behold we live; as *chastened*, and not *killed*; as *sorrowful*, yet always rejoicing; as *poor*, yet making many *rich*; as having *nothing*, and yet possessing *all things*.

3. We are *troubled* on every side, yet not *distressed*; *perplexed* but not in *despair*; *persecuted* but not *forsaken*; cast *down*, but not *destroyed*.

4. In the *suitableness* or *unsuitableness*, the *proportion* or *disproportion* of the affection to the object which excites it, consists the *propriety* or *impropriety* of the action.

NOTE.—By observing these examples, it will be perceived, that this rule holds good without regard to the nature of the relation between the clauses.—By the last, it appears, that when words which are derived from the same root stand in opposition to each other, on one of them at least the emphasis falls on the distinguishing syllable, without regard to the place of the ordinary accent.

RULE II.—When any sentence has corresponding members, expressing any other single relation than the antithesis of negation and affirmation, the first member generally takes the Rising and the latter the Falling Slide.

EXAMPLES.

1. Homer was the greater *genius*; Virgil, the better *artist*: in the one, we more admire the *man*; in the other, the *work*. Homer hurries us with a commanding *impetuosity*; Virgil leads us with an attractive *majesty*. Homer scatters with a generous *profusion*; Virgil bestows with a careful *magnificence*. Homer, like the Nile, pours out his riches with a sudden *overflow*; Virgil, like a river in its banks, with a constant *stream*.

2. I am found, said virtue, in the *vale*, and illuminate the *mountains*. I cheer the cottager at his *toil*, and inspire the sage at his *meditation*: I mingle in the crowd of *cities*, and bless the hermit in his *cell*.

3. Dryden knew more of man in his general *nature*, and Pope in his local *manners*. The notions of Dryden were formed by comprehensive *speculation*, those of Pope by minute *attention*. There is more dignity in the knowledge of *Dryden*, and more certainty in that of *Pope*.

4. Never before were so many opposing interests, passions, and principles, committed to such a decision. On one side an attachment to the ancient *order* of things, on the other a passionate desire of *change*; a wish in some to *perpetuate*, in others to *destroy* every thing; every abuse sacred in the eyes of the *former*, every foundation attempted to be demolished by the *latter*; a jealousy of power shrinking from the *slightest innovation*, pretensions to freedom pushed to *madness* and *anarchy*; superstition in all its *dotage*, impiety in all its *fury*;—whatever, in short, could be found most discordant in the principles, or violent in the passions of men, were the fearful ingredients which the hands of Divine justice selected to mingle in this furnace of wrath.

5. Therefore, the world knoweth *us* not, because it knew *him* not.

6. Custom is the plague of *wise men*, and the idol of *fools*.

7. Cæsar was celebrated for his great *generosity*, Cato for his unsullied *integrity*.

NOTE.—When the members are long, and especially if they express a complete sense, as in the last example,—both members are often terminated with the falling inflection; nor do I consider that objectionable. In that case, however, the antithesis may be presented on the leading words of the members; as, in this example, on ‘Cæsar’ and ‘Cato.’ The following examples may also illustrate the same point:—“The power of delicacy is chiefly seen in discerning the true merit of a work; the power of correctness, in rejecting false pretensions to merit.”—“The Spartan [Lycurgus] aimed to form a community of high-minded warriors; the Athenian [Solon] sought rather a community of cultivated scholars.”

RULE III.—When a sentence consists of two corresponding members, the one negative, the other affirmative,

the negative member takes the Rising Slide;—*Except* when overruled by the absolute Emphatic Stress.

When the negative member comes first, it is obvious that this rule is entirely coincident with Rule II, as in the following examples:—"I did not say a *better* soldier, but an *elder*."—"These things I say now, not to insult one who is *fallen*, but to render more secure those who *stand*."—"He came not with the aspect of *vengeance*, but of *mercy*."

The following examples, in which the negative member occurs last, will show that the principle is of universal application.

1. The duty of a soldier is to *obey*, not to *direct* his general.
2. It was an *enemy*, not a *friend*, who did this.
3. I came to *bury* Cæsar, not to *praise* him.
4. You were paid to *fight* against Alexander, not to *rail* at him.

Examples of *exception* to Rule III, founded on the absolute emphasis:—

1. If we have no regard for our CHARACTER, we ought to have some regard for our *interest*.
2. If you will not make the experiment for your own satisfaction, you ought to make it for the satisfaction of your *friends*.
3. The man who is in the daily use of ardent spirit, if he does not become a DRUNKARD, is in danger of losing his *health* and *character*.
4. If we have no regard for religion in YOUTH, we ought to have some respect for it in *age*.

NOTE 1.—When the negative is implied though not expressed, the negative member still takes the Rising Slide: thus,—“A countenance more in *sorrow* than in *anger*.” Here the inflections are as though it were read,—“A countenance in *sorrow*, not in *anger*.” The following examples will further illustrate this principle:—"He is more *knave* than *fool*."—"Napoleon merits *praise*, rather than *dispraise*."—"Cæsar deserves *blame*, instead of *fame*."

NOTE 2.—When only the negative part of such sentence is ex-

pressed, if the antithetic part is plainly obvious, it may take the Rising Slide. Examples:—

True politeness is not a mere compliance with arbitrary *custom*; [it is the expression of a refined benevolence.]

God is not the author of *sin*, [but of moral excellence.]

To these rules may be added two others for the Falling Slide; and they are given here, because, like the foregoing, they seem to depend sufficiently on the structure of the sentence, to receive some illustration from that principle.

RULE IV. A succession of emphatic particulars takes the Emphasis of the Falling Slide.

EXAMPLES.

1. Absalom's *beauty*, Jonathan's *love*, David's *valor*, Solomon's *wisdom*, the patience of *Job*, the prudence of *Augustus*, the eloquence of *Cicero*, the innocence of *wisdom*, and the intelligence of *ALL*,—though faintly amiable in the creature, are found in immense perfection in the Creator.

2. The soul can exert herself in many different ways of action. She can *understand*, *will*, *imagine*,—*see* and *hear*,—*love* and *discourse*,—and apply herself to many *other* like exercises of different kinds and natures.

3. His *hopes*, his *happiness*, his very *life*, hung upon the next word from those lips.

4. *Valor*, *humanity*, *courtesy*, *justice*, and *honor*, were the characteristics of chivalry.

NOTE.—On each successive word of the emphatic series, the slide should be made through a wider interval, and with increased force.*

* Several eminent writers on elocution have laid down the rule, that the last member of a commencing series, or, more generally, the penultimate clause of a sentence, should take the Rising Inflection. Thus, 'honor,' in the last example, according to this rule, should receive the Rising Slide, instead of presenting to the ear the climax which exists in the sense; and some very insufficient reasons are assigned why it should be so. I would suggest, however, that a slight pause, after the last emphatic word, prepares the

RULE V.—Emphatic repetition requires the Falling Slide.

EXAMPLES.

1. And the angel of the Lord called unto him out of heaven; and said, *Abraham*, ABRAHAM. And he said, Here am I.

2. O *Jerusalem*, JERUSALEM, thou that killest the prophets, and stonest them which are sent unto you, how often would I have gathered thy children together, even as a hen gathereth her chickens under her wings, and ye would not!

SECTION IV.

OF THE DRIFTS OF THE VOICE.

PREPARATORY to the next two sections, we here introduce what Dr. Rush has well designated the “Drifts of the Voice.” In the first chapter of this Manual are enumerated and described all the elements which are supposed to be essential to a perfect elocution. The learner must feel an interest in knowing whether they are limited in their application and use to the emphasis, as described in the last

way for a more harmonious cadence than can be produced in the way proposed; and this is believed to be the manner of many of our best speakers.—Who ever hears, in the spirited utterance of any of our most accomplished speakers, such specimens as occur in the notation of *Porter's Analysis*? Witness the following, for example.

“What, Tubero, did that naked sword of yours mean, in the battle of Pharsalia? At whose breast was its point aimed? What was the meaning of your arms, your spirit, your eyes, your hands, your ardor of soul?”

“Thou shalt love the Lord thy God, with all thy heart, and with all thy soul, and with all thy strength, and with all thy mind, and thy neighbor as thyself.”

The mere presentation of these examples furnishes a sufficient refutation of the principle, as susceptible of general application. The exceptions which should be made to it in practice are sufficient to render it entirely nugatory.

section; or whether they can be applied to entire periods, paragraphs, or discourses; and thus give a character to their expression. The answer to this interrogatory is, that some of them are confined to single words, while others may be extended to phrases, and still others to paragraphs, or entire discourses. It is this repetition of the same element, producing a style which runs through and characterizes the utterance of entire passages of discourse, that is called a *drift of speech*.

We shall here do little more than enumerate the elements which belong to these three classes, leaving it to the application which is to be made in following sections to explain the import of these several drifts, and the circumstances which should determine their employment; as also to furnish the practice necessary to their execution.

The Temporal Drift.—This designation of itself will suggest to the learner no particular rate of utterance. In fact, this is a general term; embracing the Drift of Quantity or Slow Time, and the Drift of Quick Time, together with the Natural Drift of unimpassioned speech. The Time of the voice in any of its modifications may be applied to portions of discourse of any extent.

The Drifts of Radical Stress, of Median Stress, and of Vanishing Stress, can be extended throughout a discourse, in as much as the sentiments which they severally represent are restricted neither to words nor phrases.

The Drift of Pitch.—The different degrees of pitch, as well as the different kinds of Stress, may be employed on passages of some length, without any considerable variation.

The Drift of the Semitone, and the Diatonic Drift, only indicate the prevalence of the elements necessary to constitute their respective melodies.

The Drift of the Downward Slides.—The downward movements of the voice, though not limited to any particular interval, are sufficient to give a peculiar character to the expression. The interval of the downward octave however is never employed but for emphasis.

The Drifts of the Wave of the Semitone, and of the Wave of the Second, are distinguished by the prevalence of their respective elements, and are always connected with Quantity.

The Drift of Force.—Like the temporal drift and the drift of pitch, this may be characterized by difference in degree. Loudness and Softness constitute styles of utterance, as well marked as almost any other elements of speech.

The Drift of Quality.—Of the kinds of voice enumerated, perhaps none are adapted to produce *drifts* but the Natural voice and the Orotund.

Those elements of speech which are suited only to phrases, or very short portions of discourse, but which are employed for purposes more extended than mere emphasis, give rise to what Dr. Rush has called *Partial Drifts of Speech*. They are as follows:—

The Partial Drift of the Rising Slides.—This is employed in Interrogation.

The Partial Drift of Quality, as heard in the Tremor, the Aspiration, the Guttural, and the Falsette.

The Partial Drift of the Phrases of Melody.—Of these none perhaps are appropriated to purposes of expression, but the Monotone, and the Alternate Phrase.

The following are never heard as Drifts of Speech, nor used but for the mere purpose of emphasis on single words, except as a fault of delivery:—*The Vocale, the Compound*

Stress, the *Downward Octave*, and the *Waves* of the Third, Fifth, and Eighth. The use of these elements, then, has been sufficiently set forth in the last section.—It remains to show how the Drifts of Speech may be further employed for the purpose of Expression.

As a further suggestion preparatory to the application of the principles here developed, it may be remarked, that these drifts, or styles of speech, are often found united in the same melody, though they have been treated thus separately, and as distinct elements. There are few of them that are incongruous the one with the other, and no one of them but admits of a combination with some other. As examples of such combination, it will be found that DIGNITY requires the union of the *Drifts* of Quantity, of the Median Stress, of the Wave of the Second, and of the Orotund, together with the *Partial Drift* of the Monotone; and that ANGER combines the Drifts of Quick Time, the Radical Stress, the Downward Slides, and of Force, with the *Partial Drifts* of the Guttural voice and the Aspiration.

The ease with which the learner will make these combinations will depend on his familiarity with these elements in their uncombined state. In the examples, however, which will be given for practice in the next section, it will not be best to attempt the employment of all the symbols at the first reading. For illustration, in a passage containing angry sentiment, let the learner first read it with Force and in Quick time, then repeat it in connection with the Radical Stress and the Downward Slides. And when this can be done with ease, as he becomes imbued with the sentiment of the passage, let him add the Guttural harshness and the Aspiration on such words and clauses

as will best bear their application. Indeed the effective employment of the higher elements of speech, whether single or in combination, will depend essentially on the susceptibility of the reader or speaker to *feel* the sentiments he utters.—This exercise will do much to prevent any misapplication of the functions of the voice, and thus to protect him who might otherwise be guilty of such misapplication from the charge of *affectation*.

SECTION V.

OF EXPRESSION.

INTONATION has much to do with the expression of sentiment and passion. Some of the sensibilities, it is true, can be expressed only by *words*; while others, on the contrary, can receive a full expression only by the tones of the voice. These are often sufficient, even without any aid from articulate words. Thus the tones expressive of want and distress in the domestic animals are instinctively understood, and have a wonderful power over the human heart. The *sigh* and the *groan* produce in the hearer an emotion of pain, which the substitution of words however full of grief or anguish tends to relieve. These tones, so expressive in themselves, cannot fail to be impressive when united with words.

The “Expression of the Passions” has been a favorite subject with all writers on Elocution. Little has been done however in the real development of the subject,—formerly for the want of terms to express the various functions of the voice. This defect having been supplied by Dr. Rush, we see no reason why the learner may not now successfully be taught the application of the principles set forth

in the first chapter, to the expression of sentiment and feeling. We do not here propose a full exposition of this subject, because we do not deem it necessary. He who acquires the full command of the elements already described, who is free from bad habits, and possesses the power of feeling deeply what he utters, will, we admit, need little instruction in the application of these elements to his purpose. So, on the contrary, he who is destitute of the susceptibility of emotion, in view of the sentiments which he reads, or of the thoughts which fill his mind in extemporaneous utterance, will make but a poor piece of work in the attempt to counterfeit this emotion, even after studying all that can be said as to the modes of expressing it.

Frequently, however, the susceptibility of feeling is not wanting; but yet has been suppressed, either by habits of dull and monotonous delivery, or by a natural diffidence which has refused a full expression of the language of emotion. In such cases, it is believed the exercises of this section will prove sufficient to put the learner upon the right course of practice, while it is as confidently believed, that nothing short of this would meet his wants. The ready use of the natural language of emotion secures two objects; first, to bring into active operation the susceptibility of emotion which may exist in the speaker; and second, to enable him to awaken in others what he himself feels. The first of these objects—the reaction of eloquent expression upon the mind of the speaker—is often overlooked.

Before entering formally upon this part of our work, the learner should be reminded, that while the voice alone does much in the expression of feeling, much is also left

for language to do. The same element of vocal expression is often used for sentiments widely different from each other; he, then, who expects to find a vocal element peculiarly adapted to every different sentiment, expects too much. It will not be our object here fully to develop this subject; nor in the development we shall give to it, shall we have any reference to a scientific classification of the passions. Our view will be strictly practical. Most of the points will be illustrated by examples, which it is believed will prove sufficient for all the preliminary practice of the learner. When these can be perfectly executed, then further examples may be sought for and everywhere found.

NARRATIVE, DESCRIPTION.

Common discourse or colloquial dialogue, which has for its object the expression of thought without any admixture of feeling, calls into use—The Natural Voice, and the Diatonic Melody; and admits the Wave of the Second on syllables susceptible of long quantity. These are the simplest elements used in speech, and their combination scarcely deserves a place under the head of *Expression*. Even emphasis or interrogation breaks in on this simple melody of speech.

DIGNITY, SOLEMNITY, GRAVITY, &c.

Dignified, solemn, and grave subjects are most naturally and fully expressed by the Orotund voice, the Partial Drift of the Monotone, Slow Time, and Long Quantity combined with the Single Equal Wave of the Second, both Direct and Inverted, and with the Median Stress.

The same symbols are also employed to express *Respect*, *Reverence*, *Veneration*, and *Adoration*, as also *Solemn*

Rebuke, serious *Admonition* and *Reproach*; and they aid in giving utterance to all other sentiments which embrace the idea of *Deliberation*.

EXAMPLES.*

1. High on a throne of royal state, which far
 Outshone the wealth of Ormus and of Ind,
 Or where the gorgeous east with richest hand
 Showers on her kings barbaric pearl and gold,
 Satan exalted sat, by merit raised
 To that bad eminence: and, from despair
 Thus high uplifted beyond hope, aspires
 Beyond thus high, insatiate to pursue
 Vain war with Heaven; and, by success untaught,
 His proud imaginations thus displayed.
2. Hail, holy Light! offspring of Heaven first-born!
 Or of the Eternal co-eternal beam
 May I express thee unblamed? since God is light,
 And never but in unapproached light
 Dwelt from eternity, dwelt then in thee,
 Bright effluence of bright essence increate.
 Or hear'st thou rather, pure ethereal Stream,
 Whose fountain who shall tell? Before the sun,
 Before the heavens thou wert; and, at the voice
 Of God, as with a mantle, didst invest
 The rising world of waters dark and deep,
 Won from the void and formless infinite.

3. And the heaven departed as a scroll, when it is rolled together;
 and every mountain and island were moved out of their places.
 And the kings of the earth, and the great men, and the rich men,
 and the chief captains, and the mighty men, and every bondman,

* In the execution of the examples of this section, the teacher must use a discretionary power, as to how far he will throw the student upon his own resources. Before, however, leaving the exercises, under each head, he should present to his pupil the true modulations, and thus lead him to the most perfect execution by the aid of his *example*, as well as his instructions.

and every free man, hid themselves in the dens and in the rocks of the mountains; and said to the mountains and rocks, Fall on us, and hide us from the face of him that sitteth on the throne, and from the wrath of the Lamb:—For the great day of his wrath is come; and who shall be able to stand?

4. Thou glorious mirror, where the Almighty's form
Glasses itself in tempests; in all time
Calm or convulsed—in breeze, or gale, or storm,
Icing the pole, or in the torrid clime
Dark-heaving;—boundless, endless, and sublime—
The image of eternity—the throne
Of the Invisible; even from out thy slime
The monsters of the deep are made; each zone
Obeys thee; thou goest forth, dread, fathomless, alone.

5. Fathers, we once again are met in council:
Cæsar's approach has summoned us together,
And Rome attends her fate from our resolves.
How shall we treat this bold aspiring man?
Success still follows him, and backs his crimes:
Pharsalia gave him Rome. Egypt has since
Received his yoke, and the whole Nile is Cæsar's.
Why should I mention Juba's overthrow,
Or Scipio's death? Numidia's burning sands
Still smoke with blood. 'Tis time we should decree
What course to take; our foe advances on us,
And envies us even Lybia's sultry deserts.
Fathers, pronounce your thoughts; are they still fixed
To hold it out and fight it to the last?
Or are your hearts subdued at length, and wrought,
By time and ill success, to a submission?
Sempronius, speak.

6. I appeal to the immaculate God—I swear by the throne of Heaven, before which I must shortly appear—by the blood of the murdered patriots who have gone before me—that my conduct has been, through all this peril, and through all my purposes, governed only by the convictions which I have uttered, and by no other mo-

tive than that of their cure, and the emancipation of my country from the superinhuman oppression under which she has so long and too patiently travailed; and I confidently hope, that, wild and chimerical as it may appear, there are still union and strength in Ireland sufficient to accomplish this noblest enterprise.

7. All that breathe
 Will share thy destiny. The gay will laugh
 When thou art gone, the solemn brood of care
 Plod on, and each one as before will chase
 His favorite phantom; yet all these shall leave
 Their mirth and their employments, and shall come
 And make their bed with thee. As the long train
 Of ages glide away, the sons of men,
 The youth in life's green spring, and he who goes
 In the full strength of years, matron and maid,
 And the sweet babe, and the gray-headed man,—
 Shall one by one be gathered to thy side,
 By those who in their turn shall follow them.
 So live, that when thy summons comes to join
 The innumerable caravan, that moves
 To that mysterious realm, where each shall take
 His chamber in the silent halls of death,
 Thou go not, like the quarry-slave at night,
 Scourged to his dungeon; but, sustained and soothed
 By an unfaltering trust, approach thy grave,
 Like one who wraps the drapery of his couch
 About him, and lies down to pleasant dreams.

8. Go, Sun, while Mercy holds me up
 On Nature's awful waste
 To drink this last and bitter cup
 Of grief that man shall taste—
 Go, tell that night that hides thy face,
 Thou saw'st the last of Adam's race,
 On earth's sepulchral clod,
 The dark'ning universe defy
 To quench his immortality,
 Or shake his trust in God!

9. Two hundred years!—two hundred years!—

How much of human power and pride,
What glorious hopes, what gloomy fears,
Have sunk beneath their noiseless tide!—

God of our fathers,—in whose sight

The thousand years, that sweep away
Man, and the traces of his might,
Are but the break and close of day,—

Grant us that love of truth sublime,
That love of goodness and of thee,
That makes thy children, in all time,
To share thine own eternity.

10. Thy path is high in heaven;—we cannot gaze

On the intense of light that girds thy car;
There is a crown of glory in thy rays,
Which bears thy pure divinity afar,
To mingle with the equal light of star;
For thou, so vast to us, art, in the whole,
One of the sparks of night that fire the air;
And, as round thy centre planets roll,
So thou, too, hast thy path around the central soul.

11. O Thou that rollest above, round as the shield of my fathers! whence are thy beams, O Sun! thy everlasting light? Thou comest forth in thy awful beauty; the stars hide themselves in the sky; the moon, cold and pale, sinks in the western wave. But thou thyself movest above! Who can be a companion of thy course? The oaks of the mountains fall: the mountains themselves decay with years: the ocean shrinks and grows again: the moon herself is lost in the heavens: but thou art for ever the same, rejoicing in the brightness of thy course. When the world is dark with tempests, when thunder rolls, and lightning flies, thou lookest in thy beauty from the clouds, and laughest at the storm.—But to Ossian thou lookest in vain; for he beholds thy beams no more, whether thy yellow hair floats on the eastern clouds, or thou tremblest at the gates of the west. But thou art, perhaps, like me, for a season; thy years will have an end. Thou shalt sleep in thy

clouds, careless of the voice of the morning. Exult then, O Sun! in the strength of thy youth.—Age is dark and unlovely: it is like the glimmering light of the moon, when it shines through broken clouds, and the mist is on the hills; when the blast of the north is on the plain, and the traveler shrinks in the midst of his journey.

12. Night, sable goddess! from her ebon throne,
In rayless majesty, now stretches forth
Her leaden sceptre o'er a slumbering world.
Silence how dead! and darkness how profound!
Nor eye nor listening ear can object find:
Creation sleeps. 'Tis as the general pulse
Of life stood still, and Nature made a pause,
An awful pause, prophetic of her end.

13. This is the place, the centre of the grove:
Here stands the oak, the monarch of the wood.
How sweet and solemn is this midnight scene!
The silver moon, unclouded, holds her way
Through skies where I could count each little star;
The fanning west-wind scarcely stirs the leaves;
The river rushing o'er its pebbled bed,
Imposes silence with a shrilly sound.—
In such a place as this, at such an hour,
(If ancestry can be in aught believed,)
Descending spirits have conversed with man,
And told the secrets of the world unknown.

GAYETY, &c.

Gayety is the exact opposite of *dignity*, and consequently demands another class of elements for its expression. Sprightliness of sentiment therefore, calls into requisition the Natural Voice, Quick Time, and Short Quantity, the Radical or Vanishing Stress, and the frequent recurrence of the Alternate Phrase of Melody. *Facetiousness*, *Eager Argument*, and *Earnest Description* employ these symbols.

EXAMPLES.

1. Those two together long had lived
In mansion prudently contrived,
Where neither tree nor house could bar
The free detection of a star ;
And nigh an ancient obelisk
Was raised by him, found out by Fisk,
On which was written, not in words,
But hieroglyphic mute of birds,
Many rare pithy saws concerning
The worth of astrologic learning.
From top of this there hung a rope,
To which he fastened telescope,
The spectacles with which the stars
He reads in smallest characters.
It happened as a boy, one night,
Did fly his tarsel of a kite,
The strangest long-winged hawk that flies,
That, like a bird of Paradise,
On herald's martlet, has no legs,
Nor hatches young ones, nor lays eggs ;
His train was six yards long, milk-white,
At the end of which there hung a light,
Inclosed in lantern, made of paper,
That far off like a star did appear :
This Sydrophele by chance espied,
And with amazement staring wide,
Bless us ! quoth he, what dreadful wonder
Is that appears in Heaven yonder ?
A comet, and without a beard !
Or star that ne'er before appeared ?
I'm certain 'tis not in the scrawl
Of all those beasts, and fish, and fowl
With which like Indian plantations,
The learned stock the constellations ;
Nor those that drawn for signs have been
To the houses where the planets inn.

It must be supernatural,
 Unless it be that cannon-ball
 That, shot i' th' air point-blank upright,
 Was borne to that prodigious height;
 That, learned philosophers maintain,
 It ne'er came backwards down again,
 But in the airy regions yet
 Hangs, like the body of Mahomet:
 For if it be above the shade
 That by the earth's round bulk is made,
 'Tis probable it may from far
 Appear no bullet, but a star.

2. My poem's epic, and is meant to be
 Divided in twelve books; each book containing,
 With love, and war, a heavy gale at sea,
 A list of ships and captains, and kings reigning,
 New characters; the episodes are three:
 A panorama view of hell's in training,
 After the style of Virgil and of Homer,
 So that my name of epic's no misnomer.

All these things will be specified in time,
 With strict regard to Aristotle's rules;
 The *vade mecum* of the true sublime,
 Which makes so many poets, and some fools;
 Prose poets like blank-verse, I'm fond of rhyme,
 Good workmen never quarrel with their tools;
 I've got new mythological machinery,
 And very handsome supernatural scenery.

3. 'Twas the night before Christmas, when all thro' the house
 Not a creature was stirring, not even a mouse:
 The stockings were hung by the chimney with care,
 In hopes that St. Nicholas soon would be there;
 The children were nestled all snug in their beds,
 While visions of sugar-plums danced through their heads;
 And mamma in her 'kerchief and I in my cap,
 Had just settled our brains for a long winter's nap—

When out on the lawn there arose such a clatter,
I sprang from the bed to see what was the matter :
Away to the window I flew like a flash,
Tore open the shutters and threw up the sash.
The moon, on the breast of the new fallen snow,
Gave the lustre of mid-day to objects below.
When, what to my wondering eyes should appear
But a miniature sleigh, and eight tiny reindeer,
With a little old driver, so lively and quick,
I knew in a moment it must be St. Nick.
More rapid than eagles his coursers they came,
And he whistled, and shouted, and called them by name :
“Now, Dasher ! now, Dancer ! now, Prancer ! now, Vixen
On, Comet ! on, Cupid ! on, Donner and Blixen—
To the top of the porch ! to the top of the wall !
Now, dash away, dash away, dash away all !”

4. Law is law—law is law ; and as in such and so forth and hereby, and aforesaid, provided always, nevertheless, notwithstanding. Law is like a country dance, people are led up and down in it till they are tired. Law is like a book of surgery, there are a great many desperate cases in it. It is also like physic, they that take least of it are best off. Law is like a homely gentlewoman, very well to follow. Law is also like a scolding wife, very bad when it follows us. Law is like a new fashion, people are bewitched to get into it : it is also like bad weather, most people are glad when they get out of it.

5. Come, dance, elfins, dance ! for my harp is in tune,
The wave-rocking gales are all lulled to repose ;
And the breath of this exquisite evening of June,
Is scented with laurel and myrtle and rose. .
Each lily that bends to the breast of my stream,
And sleeps on the waters transparently bright,
Will in ecstasy wake, like a bride from her dream,
When my tones stir the dark plumes of silence and night
My silken-winged bark shall career by the shore,
As calmly as yonder white cloud on the air ;

And the notes ye have heard with such rapture before,
Shall impart new delight to the young and the fair.

6. Oh! water for me! bright water for me,
And wine for the tremulous debauchee!
It cooleth the brow, it cooleth the brain,
It maketh the faint one strong again;
It comes o'er the sense like a breeze from the sea,
All freshness, like infant purity.
Oh! water, bright water for me, for me!
Give wine, give wine to the debauchee!
Fill to the brim! fill, fill to the brim,
Let the flowing crystal kiss the rim!
For my hand is steady, my eye is true,
For I, like the flowers, drink nought but dew.
Oh! water, bright water's a mine of wealth,
And the ores it yieldeth are vigor and health.
So water, pure water for me, for me!
And wine for the tremulous debauchee!
Fill again to the brim! again to the brim!
For water strengtheneth life and limb!
To the days of the aged it addeth length,
To the might of the strong it addeth strength,
It freshens the heart, it brightens the sight,
'Tis like quaffing a goblet of morning light!
So, water, I will drink nought but thee,
Thou parent of health and energy!
When o'er the hills like a gladsome bride
Morning walks forth in her beauty's pride,
And, leading a band of laughing hours,
Brushes the dew from the nodding flowers;
Oh! cheerily then my voice is heard
Mingling with that of the soaring bird,
Who flingeth abroad his matins loud,
As he freshens his wing in the cold gray cloud.
But when evening has quitted her sheltering yew,
Drowsily flying and weaving anew

Her dusky meshes o'er land and sea,
 How gently, O sleep, fall thy poppies on me !
 For I drink water, pure, cold, and bright,
 And my dreams are of Heaven, the live-long night;
 So hurrah ! for thee, Water ! hurrah, hurrah !
 'Thou art silver and gold, thou art riband and star !
 Hurrah ! for bright water ! hurrah, hurrah !

POSITIVENESS, CONFIDENCE, AUTHORITY, &c.

All expressions of full and settled *Conviction* or *Confidence* on the part of the speaker, have their appropriate symbols; and the same elements which express *Certainty* are very naturally employed to express *Authoritative Command*. They will be found to be the same; and the elements for denoting these sentiments are the Downward Slides, and the Radical Stress; and, in energetic expression, these are generally combined with Force. These characteristics of speech belong also to *Denying*, *Reproving*, *Refusing* and *Forbidding*, to *Reprehension* and *Denunciation*, and to *Defiance* and *Adjuration*, as well as to strong *Affirmation*; and even to warm *Argument*, when employed in defence of one's own rights. Also in their moderate degrees, these elements are suited to *Instruction* and *Precept*.—It is not perhaps surprising, that the confidence even of *Despair* and *Resignation* should express itself by the Downward movements of the voice.

Vaunting Authority, and a degree of positiveness which implies *Self-Admiration*, require a Harsh Voice, and the Vanishing Stress; and admit the Equal Direct Wave, combined with the Median Stress on syllables which are emphatic and admit of long quantity.

EXAMPLES.

1. Your grace shall pardon me, I will not back;
 I am too high born to be propertied;

To be a secondary at control,
 Or useful serving-man and instrument
 To any sovereign state throughout the world.
 Your breath first kindled the dead coal of war
 Between this chastised kingdom and myself,
 And brought in matter that should feed this fire ;
 And now 'tis far too huge to be blown out
 With that same weak wind which enkindled it.
 You taught me how to know the face of right,
 Acquainted me with interest to this land ;
 Yea, thrust this enterprise into my heart ;
 And come ye now to tell me John hath made
 His peace with Rome ? What is that peace to me ?
 I, by the honor of my marriage-bed,
 After young Arthur, claim this land for mine ;
 And, now it is half conquered, must I back,
 Because that John hath made his peace with Rome ?
 Am I Rome's slave ? What penny hath Rome borne,
 What men provided, what munition sent,
 To underprop this action ? Is't not I
 That undergo this charge ? Who else but I,
 And such as to my claim are liable,
 Sweat in this business, and maintain this war ?
 Have I not heard these islanders shout out,
Vive le roy ! as I have banked their towns ;
 Have I not here the best cards for the game,
 To win this easy match played for a crown ?
 And shall I now give o'er the yielded set ?
 No, no, my soul, it never shall be said.

2. However heaven or fortune casts my lot,
 There lives or dies true to King Richard's throne,
 A loyal, just, and upright gentleman ;
 Never did captive with a freer heart
 Cast off his chains of bondage, and embrace
 His golden, uncontrolled enfranchisement,
 More than my dancing soul to celebrate
 This feast of battle with mine adversary.—

Most mighty liege,—and my companion peers,
 Take from my mouth the wish of happy years :
 As gentle and as jocund, as to jest,
 Go I to fight,—truth hath a quiet breast.

3. Let them lay by their helmets and their spears,
 And both return back to their chairs again :—
 Withdraw from us, and let the trumpet sound
 While we return these dukes what we decree.—
 Draw near,
 And list what with our council we have done.
 For that our kingdom's earth should not be soiled
 With that dear blood which it hath fostered ;
 And for our eyes do hate the dire aspect
 Of civil wounds, ploughed up with neighbor's swords ;
 Therefore we banish you our territories :
 You, cousin Hereford, upon pain of death,
 Till twice five summers have enriched our fields,
 Shall not regret our fair dominions,
 But tread the stranger paths of banishment.
4. On pain of death no person be so bold
 Or daring hardy as to touch the lists ;
 Except the marshal, and such officers
 Appointed to direct these fair designs.
5. *Met.* Most high, most mighty, and most puissant Cæsar,
 Metellus Cimber throws before thy feet
 An humble heart.
Cæs. I must prevent thee, Cimber ;
 These crouchings, and these lowly courtesies
 Might fire the blood of ordinary men,
 And turn pre-ordinance, and first decree,
 Into the law of children. Be not fond,
 To think that Cæsar bears such rebel blood,
 That will be thawed from the true quality
 With that which melteth fools ; I mean sweet words,
 Low-crooked curt'sies, and base spaniel fawning.
 Thy brother by decree is banished ;

If thou dost bend, and pray, and fawn for him,
 I spurn thee like a cur out of my way.
 Know, Cæsar doth not wrong, nor without cause
 Will he be satisfied.

6. But wherefore do you droop? Why look you sad?
 Be great in act as you have been in thought;
 Let not the world see fear and sad distrust
 Govern the motion of a kingly eye:
 Be stirring as the time; be fire with fire,
 Threaten the threatener, and outface the brow
 Of bragging honor: so shall inferior eyes,
 That borrow their behaviors from the great,
 Grow great by your example; and put on
 The dauntless spirit of resolution;
 Show boldness and aspiring confidence.
 What, shall they seek the lion in his den,
 And fright him there, and make him tremble there!—
 Oh let it not be said!—Forage, and run,
 To meet displeasure farther from the doors,
 And grapple with him ere he come so nigh.
7. How comes it, Cassio, you are thus forgot,
 That you unlace your reputation thus,
 And spend your rich opinion for the name
 Of a night brawler? Give me answer to it.
8. As I was banished, I was banished Hereford;
 But as I come, I come for Lancaster:
 And, noble uncle, I beseech your grace,
 Look on my wrongs with an indifferent eye:
 You are my father, for, methinks, in you
 I see old Gaunt alive; O, then, my father!
 Will you permit that I should stand condemned
 A wandering vagabond; my rights and loyalties
 Plucked from my arms perforce, and given away
 To upstart spendthrifts? Wherefore was I born?
 If that my cousin king be king of England,
 It must be granted, I am duke of Lancaster.

You have a son, Aumerle, my noble kinsman ;
Had you first died, and he been thus tied down,
He should have found his uncle Gaunt a father;
To rouse his wrongs, and chase them to the bay.
I am denied to sue my livery here,
And yet my letters-patent give me leave :
My father's goods are all distrained and sold,
And these, and all, are all amiss employed.
What would you have me do ? I am a subject,
And challenge law : attorneys are denied me ;
And therefore personally I lay my claim
To my inheritance of free descent.

9. To whom the goblin full of wrath replied :
“ Art thou that traitor Angel, art thou he,
Who first broke peace in heaven and faith, till then
Unbroken, and in proud rebellious arms
Drew after him the third part of Heaven's sons,
Conjured against the Highest, for which both thou
And they, outcast from God, are here condemned
To waste eternal days in wo and pain ?
And reckon'st thou thyself with spirits of heaven,
Hell-doom'd, and breath'st defiance here and scorn
Where I reign king ? and, to enrage the more,
Thy king and lord ! Back to thy punishment,
False fugitive, and to thy speed add wings,
Lest with a whip of scorpions I pursue
Thy lingering, or with one stroke of this dart
Strange horrors seize thee, and pangs unfelt before.”
10. I conjure you by that which you profess,
(Howe'er you come to know it,) answer me ;
Though you untie the winds, and let them fight
Against the churches ; though the yesty waves
Confound and swallow navigation up ;
Though bladed corn be lodged, and trees blown down ;
Though castles topple on their warder's heads ;
Though palaces and pyramids do slope
Their heads to their foundations ; though the treasure

Of nature's germins tumble altogether,
Even till destruction sicken, answer me
To what I ask you.

11. Thou slave, thou wretch, thou coward,
Thou little valiant, great in villainy !
Thou ever strong upon the stronger side !
Thou fortune's champion, that dost never fight
But when her humorous ladyship is by
To teach thee safety !

NOTE.—It is by the use of these symbols of expression, that man maintains his authority over the domestic animals ; and these are among the first which children learn to interpret. So universally are these employed to express their appropriate sentiments, that they are sometimes heard on a clause occurring in a member whose current melody presents the Rising Slide ; thus,—“ If a brother or sister be naked, and destitute of daily food, and one of you say unto him, *Depart in peace, be ye warmed and filled*—notwithstanding ye give them not those things which are needful to the body : what doth it profit ? ”

12. The following directions of Hamlet to the players, exhibit a good specimen of the *Didactic* style of delivery.

“ Speak the speech, I pray you, as I pronounce it to you, trippingly on the tongue. But if you mouth it as many of our players do, I had as lief the town-crier spoke my lines. And do not saw the air too much with your hand, thus ; but use all gently ; for in the very torrent, tempest, and, as I may say, whirlwind of your passion, you must acquire and beget a temperance that may give it smoothness.

“ Be not too tame neither ; but let your own discretion be your tutor. Suit the action to the word, the word to the action ; with this special observance, that you *o'erstep not the modesty of nature* : for any thing so overdone is from the purpose of playing ; whose end, both at the first and now, was and is, to hold as 'twere the mirror up to nature ; to show Virtue her own feature, Scorn her own image, and the very age and body of the Time his form and pressure. Now this overdone, or come tardy off, though it make the unskilful laugh, cannot but make the judicious grieve ; the

censure of one of which, must in your allowance overweigh a whole theatre of others.

“And let those that play your clowns speak no more than is set down for them; for there be of them that will themselves laugh, to set on some quantity of barren spectators to laugh too; though in the meantime, some necessary part of the play be then to be considered. That’s villainous, and shows a most pitiful ambition in the fool that uses it.”

ENERGY.

Energy in the expression of any of the passions, and earnestness of utterance, are uniformly characterized by Force or Loudness, combined with the Downward Slides, and the Radical or Compound Stress. Great vehemence of feeling authorizes the full exhibition of the Vibrant *R*, and of the Aspiration, as well as the use of the Emphatic Vowels at the close of those emphatic words which end with a mute. Energetic expression sometimes passes into the Falsette, but then it loses all its dignity.

As energy is a quality of utterance which never exists but in connection with some passion or excitement as its cause, it will more properly find its general illustrations under other heads. A single example, however, will be presented of the application of each of the last mentioned symbols of expression.

1. In the following example, the *r* is put in italics, wherever it should be made vibrant as a symbol of energy.

Pent in this fortress of the North,
Think'st thou we will not sally forth,
To spoil the spoiler as we may,
And from the robber rend the prey?
Ay, by my soul!—while on yon plain
The Saxon rears one shock of grain;
While, of ten thousand herds, there strays

But one along yon river's maze—
 The Gael, of plain and river, heir,
 Shall with strong hand, redeem his share.
 Where live the mountain chiefs who hold
 That plundering lowland field and fold
 Is aught but retribution true?
 Seek other cause 'gainst Roderick Dhu.

2. The Aspiration should be distinctly heard on the word *fear*, in the following earnest interrogation.

Brutus. What means this shouting? I do fear, the people
 Choose Cæsar for their king.

Cassius. Ay, do you *fear* it?
 Then must I think you would not have it so.

3. The Vocale may be slightly heard in the following example, on the words in italics. When heard too distinctly, or in improper places, it is a decided fault of delivery.

"Sir, I in the most express terms deny the competency of parliament to do this *act*. I warn you do not dare to lay your hand on the constitution. I tell you, that if circumstanced as you are, you pass this act, it will be a nullity, and that no man in Ireland will be bound to obey *it*."

"I make the assertion deliberately. I repeat it, and call on any man who hears me, to take down my words; you have not been elected for this purpose, you are appointed to make laws, not legislatures; you are appointed to exercise the functions of legislators, and not to transfer them; and if you do so, your act is a dissolution of the government; you resolve society into its original elements, and no man is bound to obey you.—Are you competent to transfer your legislative rights to the French council of five hundred? Are you competent to transfer them to the British *parliament*? I answer,—No. When you transfer you *abdicate*, and the great original trust reverts to the people from whom it issued. Yourselves you may extinguish, but *parliament* you cannot extinguish."

RAGE, ANGER, WRATH.

The expression of these malevolent feelings, combines with the elements of *Energy*, Quick Time and Short Quantity. Great violence in the expression of these emotions is also characterized by frequent and great Discrete Changes of Pitch and by wide Downward Intervals on the emphatic words, which may at the same time be marked by the Guttural Voice and by strong Aspiration. This is also the expression of *Severe Rebuke*.

EXAMPLES.

1.

Tut! tut!

Grace me no grace, nor uncle me no uncle,
 I am no traitor's uncle; and that word—grace
 In an ungracious mouth is but profane;
 Why have those banished and forbidden legs
 Dared once to touch a dust of England's ground?
 But more than why—Why have they dared to march
 So many miles upon her peaceful bosom;
 Frighting her pale-faced villages with war,
 And ostentation of despised arms?
 Com'st thou because the anointed king is hence?
 Why, foolish boy, the king is left behind,
 And in my loyal bosom lies his power.
 Were I but now the lord of such hot youth
 As when brave Gaunt, thy father, and myself
 Rescued the Black Prince, that young Mars of men,
 From forth the ranks of many thousand French;
 Oh, then, how quickly should this arm of mine,
 Now prisoner to the palsy, chastise thee,
 And minister correction to thy fault!

2. *Cassius*. That you have wronged me doth appear in this;
 You have condemned and noted Lucius Pella,
 For taking bribes here of the Sardians;
 Wherein, my letters, praying on his side,
 Because I knew the man, were slighted of.
Brutus. You wronged yourself to write in such a case.

Cassius. In such a time as this, it is not meet
That every nice offence should bear his comment.

Brutus. Let me tell you, Cassius, you yourself
Are much condemned to have an itching palm ;
To sell and mart your offices for gold,
To undeservers.

Cassius. I an itching palm ?
You know that you are Brutus that speak this,
Or, by the gods, this speech were else your last.

Brutus. The name of Cassius honors this corruption,
And chastisement doth therefore hide his head.

Cassius. *Chastisement !*

Brutus. Remember March, the ides of March remember !
Did not great Julius bleed for justice' sake ?
What villain touched his body that did stab
And not for justice ? What, shall one of us,
That struck the foremost man of all this world,
But for supporting robbers ; shall we now
Contaminate our fingers with base bribes ?
And sell the mighty space of our large honors
For so much trash as may be grasped thus ?—
I had rather be a dog, and bay the moon,
Than such a Roman.

Cassius. Brutus, bay not me,
I'll not endure it ; you forget yourself,
To hedge me in ; I am a soldier, I,
Older in practice, abler than yourself
To make conditions.

Brutus. Go to ; you're not, Cassius.

Cassius. I am.

Brutus. I say, you are not.

Cassius. Urge me no more, I shall forget myself ;
Have mind upon your health, tempt me no further.

Brutus. Away, slight man !

Cassius. Is't possible ?

Brutus. Hear me, for I will speak.
Must I give way and room to your rash choler ?
Shall I be frightened, when a madman stares ?

Cassius. O ye gods! ye gods! Must I endure all this?

Brutus. All this? ay, more; Fret till your proud heart break;
Go, show your slaves how choleric you are,
And make your bondmen tremble. Must I budge?
Must I observe you? Must I stand and crouch
Under your testy humor? By the gods,
You shall digest the venom of your spleen,
Though it do split you: for, from this day forth,
I'll use you for my mirth, yea, for my laughter,
When you are waspish.

Cassius. Is it come to this?

Brutus. You say you are a better soldier:
Let it appear so; make your vaunting true,
And it shall please me well: For mine own part
I shall be glad to learn of noble men.

3. Let me look back upon thee, O thou wall,
That girdlest in those wolves!

— Plagues, incident to men,

Your potent and infectious fevers heap
On Athens, ripe for stroke! thou cold sciatica,
Cripple our senators, that their limbs may halt
As lamely as their manners! lust and liberty
Creep in the minds and marrows of our youth;
That 'gainst the stream of virtue they may strive,
And drown themselves in riot! itches, blains,
Sow all the Athenian bosoms; and their crop
Be general leprosy! breath infect breath;
That their society, as their friendship, may
Be merely poison! Nothing I'll bear from thee,
But nakedness, thou *detestable* town!
Take thou that too, with multiplying banns!
Timon will to the woods, where he shall find
The unkindest beast more kinder than mankind.
The gods confound (hear me, ye good gods all,
The Athenians both within and out that wall!
And grant, as Timon grows, his hate may grow
To the whole race of mankind, high and low.

MALICE, HATE, REVENGE, &c.

These modifications of the malevolent feelings, with the kindred sentiments, *Indignation*, *Aversion*, *Abhorrence*, *Envy*, *Jealousy*, *Disgust*, and the language of *Shaming Rebuke*, have less of *Energy* in their expression than the preceding, and more of *Deliberation*. Combined with Force, the Aspiration, and a harsh Guttural voice then, we here employ a Longer Quantity, which admits both the Wave and the Vanishing Stress; and with the Wave even the Median Stress may be combined. These elements properly combined furnish a form of expression of great power and significancy.

EXAMPLES.

1. How like a fawning publican he looks :
 I hate him, for he is a Christian,
 But more for that in low simplicity
 He lends out money gratis, and brings down
 The rate of usance here with us in Venice.
 If I can catch him once upon the hip,
 I will feed fat the ancient grudge I bear him.
 He hates our sacred nation; and he rails
 Even there, where merchants most do congregate,
 On me, my bargains, and my well-won thrift,
 Which he calls interest. Cursed be my tribe,
 If I forgive him.
2. Poison be their drink,
 Gall, worse than gall, the daintiest meat they taste;
 Their sweetest shade a grove of cypress trees,
 Their sweetest prospects murdering basilisks,
 Their softest touch as smart as lizard's stings,
 Their music frightful as the serpent's hiss,
 And boding screech-owls make the concert full;
 All the foul terrors of dark-seated hell.

3. I know not ; if they speak but truth of her
These hands shall tear her ; if they wrong her honor
The proudest of them shall well hear of it.
Time hath not yet so dried this blood of mine,
Nor age so eat up my invention,
Nor fortune made such havoc of my means,
Nor my bad life 'reft me so much of friends,
But they shall find awaked in such a kind,
Both strength of limb and policy of mind,
Ability in means, and choice of friends,
To quit me of them thoroughly.
4. Aside the devil turned
For envy, yet, with jealous leer malign,
Eyed them askance, and to himself thus plained.
"Sight hateful, sight tormenting ! thus these two
Imparadised in one another's arms,
The happier Eden, shall enjoy their fill
Of bliss on bliss ; while I to hell am thrust,
Where neither joy, nor love, but fierce desire,
Among our other torments not the least,
Still unfulfilled, with pain of longing pines."
5. This fellow's of exceeding honesty,
And knows all qualities with a learned spirit
Of human dealings ; if I do prove her haggard,
Though that her jesses were my dear heart-strings,
I'd whistle her off and let her down the wind
To prey at fortune. Haply, for I am black,
And have not those soft parts of conversation
That chamberers have ; or, for I am declined
Into the vale of years ;—yet that's not much ;—
She's gone, I am abused, and my relief
Must be—to loathe her. Oh the curse of marriage,
That we can call these delicate creatures ours,
And not their appetites !
6. ——— Thou slave, thou wretch, thou coward,
Thou little valiant, great in villainy !

Thou ever strong upon the stronger side !
 Thou fortune's champion, thou dost never fight,
 But when her humorous ladyship is by
 To teach thee safety ! thou art perjured too,
 And sooth'st up greatness. What a fool art thou,
 A ramping fool ; to brag, and stamp, and swear,
 Upon my party ! Thou cold-blooded slave,
 Hast thou not spoke like thunder on my side,
 Been sworn my soldier ? Bidding me depend
 Upon thy stars, thy fortune and thy strength ?
 And dost thou now fall over to my foes ?
 Thou wear a lion's hide ! doff it for shame
 And hang a calf's skin on those recreant limbs.

7. I remember a mass of things, but not distinctly ; a quarrel, nothing wherefore. O that men should put an enemy in their mouths to steal away their brains ! that we should with joy, pleasure, revel, applause, transform ourselves into beasts ! I will ask him for my place again ; he shall tell me I am a drunkard : Had I as many mouths as Hydra, such an answer would stop them all. To be now a sensible man, by and by a fool, and presently a beast ! O strange ! every inordinate cup is unblessed, and the ingredient is a devil.

8. What though the field be lost ?
 All is not lost ; the unconquerable will,
 And study of revenge, immortal hate,
 And courage never to submit or yield,
 And what is else not to be overcome ;
 That glory never shall his wrath or might
 Extort from me. To bow and sue for grace
 With suppliant knee, and deify his power,
 Who from the terror of this arm so late
 Doubted his empire ; that were low indeed !
 That were an ignominy and shame beneath
 This downfall ! since by fate the strength of gods
 And this empyreal substance cannot fail,
 Since, through experience of this great event,

In arms not worse, in foresight much advanced,
 We may with more successful hope, resolve
 To wage, by force or guile, eternal war;
 Irreconcilable to our great foe,
 Who now triumphs, and in the excess of joy,
 Sole reigning, holds the tyranny of heaven.

9. Banished from Rome! what's banished, but set free
 From daily contact of the things I loathe?
 "Tried and convicted traitor!" Who says this?
 Who'll prove it, at his peril, on my head?
 Banished? I thank you for't. It breaks my chain!
 I held some slack allegiance till this hour—
 But *now* my sword's my own. Smile on, my lords;
 I scorn to count what feelings, withered hopes,
 Strong provocations, bitter, burning wrongs,
 I have within my heart's hot cells shut up,
 To leave you in your lazy dignities.
 But here I stand and scoff you:—here I fling
 Hatred and full defiance in your face.
 Your Consul's merciful. For this all thanks.
 He *dares* not touch a hair of Catiline.
 "Traitor!" I go—but I *return*. This—trial!
 Here I devote your senate! I've had wrongs,
 To stir a fever in the blood of age,
 Or make the infant's sinews strong as steel.
 This day's the birth of sorrows!—This hour's work
 Will breed proscriptions.—Look to your hearths, my lords,
 For there henceforth shall sit, for household gods,
 Shapes hot from Tartarus!—all shames and crimes;—
 Wan treachery, with his thirsty dagger drawn;
 Suspicion poisoning his brother's cup;
 Naked rebellion with the torch and axe,
 Making his wild sport of your blazing thrones;
 Till anarchy comes down on you like night,
 And massacre seals Rome's eternal grave.

ILL HUMOR.

Under this head we may enumerate *Dissatisfaction*, *Peevishness*, *Discontent*, *Impatience*, *Petulance*, *Repining*, *Vexation* and *Chagrin*. The elements essential to the expression of these sentiments are the Guttural harshness of voice and the Wave of the Semitone. The Radical or Vanishing Stress prevails according as the utterance is hurried or more slow; and on emphatic syllables of long quantity the use of the Double and Unequal Wave heightens the effect of the expression. Impatience sometimes raises the voice to Loudness, and the Falsette even may be heard in the whine of peevishness. As these sentiments never occur in grave delivery, we shall illustrate them by but a single example.

Troilus. What, art thou angry, Pandarus? What, with me?

Pandarus. Because she is kin to me; therefore she's not so fair as Helen; an she were not kin to me, she would be as fair on Friday, as Helen is on Sunday. But what care I? I care not an she were a blackamoor, 'tis all one to me.

Troi. Say I, she is not fair?

Pan. I do not care whether you do or no. She's a fool to stay behind her father: let her to the Greeks—and so I'll tell her the next time I see her—for my part, I'll meddle nor make no more in the matter.

Troi. Pandarus, ——

Pan. Not I.

Troi. Sweet Pandarus, ——

Pan. Pray you speak no more to me;—I will leave all as I found it, and there's an end.

SCORN, SNEER, CONTEMPT, &c.

Dignified Scorn, and the *Sneer* require for their expression Long Quantity, a good degree of Force, and, on the emphatic words, the Vanishing Stress or Aspiration, com-

bined with the Concrete Rise or Fall through a Third or Fifth, or with the Single Waves, either Direct or Inverted.

In the stronger expression of these sentiments, as also in *Derision*, *Scoffing*, *Mockery*, and *Execration*, the Vanishing Stress, the Aspiration, the Guttural Emphasis and the Tremor may all be combined on the Downward Concrete or the Waves, which may be extended through an Octave. And the effect will be greatly heightened, if, instead of the Equal and Single Waves, the Unequal Double Waves be employed. When however the Aspiration or the Guttural force is given on the Waves, it must be understood to be confined to its last constituent.

EXAMPLES.

1. Satan beheld their plight,
And to his mates thus in derision called :
“ O friends, why come not on those victors proud ?
Ere while they fierce were coming ; and when we,
To entertain them fair with open front
And breast, (what could we more ?) propounded terms
Of composition, straight they changed their minds,
Flew off, and into strange vagaries fell,
As they would dance : yet for a dance they seemed
Somewhat extravagant and wild, perhaps
For joy of offered peace ; but I suppose,
If our proposals once again were heard,
We should compel them to a quick result.”
2. Gaoler, look to him ;—Tell not me of mercy ;—
This is the fool that lent our money gratis ;—
Gaoler, look to him.

MIRTH, RAILLERY.

Mirth and *Raillery* require Quick Time and Short Quantity, Loudness, and the Concrete Rise of the Second, combined with the Radical Stress.

If these sentiments become excessive, they may raise the voice to the Falsette, either by a Concrete rise of the Octave, or by the Direct Wave of the same interval.—The combination of the Tremor also heightens the effect.

EXAMPLE.

A fool, a fool!—I met a fool i' the forest,
 A motley fool, a miserable varlet;
 As I do live by food, I met a fool,
 Who laid him down, and basked him in the sun,
 And railed on lady Fortune in good terms;
 In good set terms, and yet a motley fool
 Good morrow, fool, quoth I; no, sir, quoth he,
 Call me not fool, till heaven hath sent me fortune:
 And then he drew a dial from his poke,
 And looking on it with lack-lustre eye,
 Says, very wisely, it is ten o'clock;
 Thus may we see, quoth he, how the world wags;
 'Tis but an hour ago since it was nine,
 And after one hour more 'twill be eleven,
 And so from hour to hour we ripe and ripe,
 And then from hour to hour we rot and rot,
 And thereby hangs a tale. When I did hear
 The motley fool thus moral on the time,
 My lungs began to crow like chanticleer,
 That fools should be so deep-contemplative;
 And I did laugh, sans intermission
 An hour by his dial.—O noble fool!
 A worthy fool! motley's the only wear.

JOY, TRIUMPH, &c.

Joy and *Delight* are more dignified in their expression, employing a longer Quantity, the Median Stress, and the Alternate Phrase of Melody.—*Rapture*, *Triumph* or *Exultation* adds to these elements the Tremor.

EXAMPLE.

O my soul's joy!

If after every tempest come such calms,
 May the winds blow till they have wakened death!
 And let the laboring bark climb hills of seas
 Olympus high, and duck again as low
 As hell's from heaven! If it were now to die,
 'Twere now to be most happy, for I fear
 My soul hath her content so absolute,
 That not another comfort like to this
 Succeeds in unknown fate.

ASTONISHMENT, ADMIRATION, AMAZEMENT.

The dignified expression of these sentiments requires Long Quantity, a good degree of Force, and the Emphasis of the Downward Concrete, or of the Equal Direct Wave of the Third or Fifth combined with the Median Stress.

Mirthful Wonder, or *Surprise*, may require the Downward Octave, or the Equal Single Direct Wave of that interval; and as the utterance becomes more rapid, the Radical or Vanishing Stress is used.

Aspiration may be connected with the simple Downward Slides; though with the Waves it would express scorn, sneer, or contempt.

EXAMPLE.

Sir Richard, what think you? Have you beheld,
 Or have you read, or heard? or could you think?
 Or do you almost think, although you see,
 That you do see? Could thought, without this object,
 Form such another? This is the very top,
 The height, the crest, or crest unto the crest
 Of Murder's arms: This is the bloodiest shame,
 The wildest savagery, the vilest stroke,
 That ever wall-eyed Wrath, or starving Rage,
 Presented to the tears of soft Remorse.

PLAINTIVE EXPRESSION, TENDERNESS.

The elements employed to express pathetic sentiments or tender emotion are few, but strongly marked. They are Softness of voice, Long Quantity, Slow Time and the Semitone, or the Direct and Inverted Waves of that interval, combined with the Median Stress.

The sentiments which require the Chromatic Intonation are various and widely different from each other. The difference however is marked by the language rather than the intonation. Among other sentiments which may be thus expressed are, *Awe, Complaint, Contrition, Penitence, Petition, Submission, Supplication, Fondness, Love, Pity, Compassion, Commiseration, Condolence, Mercy, Grief, Lamentation, and Sorrow.*

The simple rise and fall of the Semitone, or the Wave of that interval, is the most effective of the elements enumerated above, for the expression of the tender and pathetic sentiments. The choice between the Simple Concrete and the Wave is determined by the degree of *Dignity*, in the sentiment expressed ; and this may be still further enhanced by combining with the other elements the Partial Drift of the Monotone.

Many of the expressions which go under a common name, as *Complaint* and *Supplication*, vary essentially at different times in the degree of plaintiveness which they express. When this emotion is wanting, the Simple Concrete and the Wave of the Second are substituted for those of the Semitone ; and on the contrary, when this emotion becomes painfully strong, the Tremor and Aspiration are added to the Semitone, on the emphatic words of Long Quantity. Further to heighten the effect, the clauses may

terminate with the Rising Slide, or the Inverted Wave of the Semitone ; and the Broken Melody may be employed.

In the case of *plaintive Exclamation*, or whenever *Surprise* or *Positiveness* are to be connected with the Chromatic Melody, the Unequal Direct Wave is employed, the first constituent being a Semitone.

EXAMPLES.

1. We have erred and strayed from thy ways, like lost sheep. We have done those things which we ought not to have done, and have left undone those things we ought to have done, and there is no health in us. But thou, O ! Lord, have mercy upon us miserable offenders. Spare thou those, O ! God, who confess their faults. Restore thou those who are penitent, according to thy promises declared unto mankind in Christ Jesus our Lord. And grant, O ! most merciful Father, for his sake, that we may hereafter live a godly, righteous, and sober life, to the glory of thy holy name.

2. Ah, Richard ! with the eyes of heavy mind,
I see thy glory like a shooting star,
Fall to the base earth, from the firmament !
Thy sun sets weeping in the lowly west,
Witnessing storms to come, wo, and unrest ;
Thy friends are fled, to wait upon thy foes,
And crossly to thy good all fortune goes.

3. Seems, madam ! nay, it is ; I know not seems.
'Tis not alone my inky cloak, good mother,
Nor customary suits of solemn black,
Nor windy suspirations of forced breath ;
No, nor the fruitful river in the eye,
Nor the dejected 'havior of the visage,
Together with all forms, modes, shows of grief,
That can denote me truly : These indeed seem,
For they are actions that a man might play ;
But I have that within, which passeth show ;
These but the trappings, and the suits of wo.

4. Grief fills the room up of my absent child,
Lies in his bed, walks up and down with me ;
Puts on his pretty looks, repeats his words,
Remembers me of all his gracious parts,
Stuffs out his vacant garments with his form ;
Then have I reason to be fond of grief.
5. My mother! when I learned that thou wast dead,
Say, wast thou conscious of the tears I shed?
Hovered thy spirit o'er thy sorrowing son,
Wretch even then, life's journey just begun?
I heard the bell tolled on thy burial day,
I saw the hearse that bore thee slow away,
And, turning from my nursery window, drew
A long, long sigh, and wept a last adieu.
6. The laurel shoots when those have passed away,
Once rivals for its crown, the brave, the free;
The rose is flourishing o'er beauty's clay,
The myrtle blows when love has ceased to be,
Green waves the bay when song and bard have fled,
And all that round us blooms, is blooming o'er the dead.
7. Death found strange beauty on that polished brow,
And dashed it out. There was a tint of rose
On cheek and lip;—he touched the veins with ice
And the rose faded. Forth from those blue eyes
There spake a wishful tenderness—a doubt
Whether to grieve or sleep, which innocence
Alone may wear. With ruthless haste he bound
The silken fringes of those curtaining lids
For ever. There has been a murmuring sound,
With which the babe would claim its mother's ear,
Charming her even to tears. The spoiler set
The seal of silence. But there beamed a smile
So fixed and holy from that cherub brow—
Death gazed, and left it there;—he dared not steal
The signet-ring of heaven.

8. Sleep on—sleep on—above thy corse
 The winds their Sabbath keep,—
 The wave is round thee—and thy breast
 Heaves with the heaving deep ;
 O'er thee, mild eve her beauty flings,
 And there the white gull lifts her wings ;
 And the blue halcyon loves to lave
 Her plumage in the holy wave.
- Sleep on—thy corse is far away,
 But love bewails thee yet—
 For thee the heart-wrung sigh is breathed,
 And lovely eyes are wet :—
 And she, the young and beauteous bride,
 Her thoughts are hovering by thy side :
 As oft she turns to view with tears
 The Eden of departed years.

9. The thoughts are strange that crowd into my brain,
 While I gaze upward to thee.—It would seem
 As though God poured thee from his hollow hand,
 And spake in that loud voice which seemed to him
 Who dwelt in Patmos, for his Saviour's sake,
 The sound of many waters, and had bid
 Thy flood to chronicle the ages back,
 And notch his centuries in the eternal rock.

10. In this example the words in italics, to be read with dramatic effect, should receive the Tremor.

Forsake me not thus, Adam ! Witness, Heaven,
 What love sincere, and reverence in my heart
 I bear thee, and unwitting have offended,
 Unhappily deceived ! Thy suppliant,
 I beg and clasp thy knees ; *bereave* me not,
 Whereon I live, thy gentle looks, thy aid,
 Thy counsel in this uttermost distress,
 My *only* strength and stay. *Forlorn* of thee,
 Whither shall I betake me, where subsist ?

While yet we live, scarce one short hour perhaps,
 Between us two let there be peace, both joining,
 As joined in injuries, one enmity
 Against a foe by doom express assigned us
 That cruel Serpent. On me exercise not
 Thy hatred for this misery befallen ;
 On me already lost, me than thyself
More miserable ? Both have sinned ; but thou
 Against God only, I, against God and thee,
 And to the place of judgment will return,
 There with my cries importune Heaven, that all
 The sentence, from thy head removed, may light
 On me, *sole* cause to thee of all this wo ;
 Me, *me only*, just object of his ire !

11. The dignity and deep pathos of the following stanzas cannot be fully expressed, but by the frequent union of the Monotone and the Tremor with the simpler elements of the Chromatic Melody.

The king stood still
 Till the last echo died ; then, throwing off
 The sackcloth from his brow, and laying back
 The pall from the stiff features of his child,
 He bowed his head upon him, and broke forth
 In the resistless eloquence of wo :—
 “ Alas ! my noble boy ! that thou shouldst die !
 Thou, who wert made so beautifully fair !
 That death should settle in thy glorious eye,
 And leave his stillness in this clustering hair !
 How could he mark thee for the silent tomb,
 My proud boy, Absalom !
 Cold is thy brow, my son ! and I am chill,
 As to my bosom I have tried to press thee.
 How was I wont to feel my pulses thrill
 Like a rich harp-string, yearning to caress thee,
 And hear thy sweet—‘ my father,’ from these dumb
 And cold lips, Absalom !

The grave hath won thee. I shall hear the gush
Of music, and the voices of the young;
And life will pass me in the mantling blush,
And the dark tresses to the soft winds flung;—
But thou no more, with thy sweet voice shall come
To meet me, Absalom!

But, oh! when I am stricken, and my heart,
Like a bruised reed, is waiting to be broken,
How will its love for thee, as I depart,
Yearn for thine ear to drink its last deep token!
It were so sweet, amid death's gathering gloom,
To see thee, Absalom!

And now, farewell! 'Tis hard to give thee up,
With death so like a gentle slumber on thee:—
And thy dark sin!—Oh! I could drink the cup,
If from this wo its bitterness had won thee.
May God have called thee, like a wanderer, home,
My erring Absalom!"

He covered up his face, and bowed himself
A moment on his child: then, giving him
A look of melting tenderness, he clasped
His hands convulsively, as if in prayer;
And, as a strength were given him of God,
He rose up calmly, and composed the pall
Firmly and decently, and left him there,
As if his rest had been a breathing sleep.

PAIN.

Mental Suffering and *Bodily Pain*, when not excessive, employ the vocal symbols of deep plaintiveness, even the Semitone, the Tremor, the Aspiration, and the Broken Melody.

Excessive bodily pain however, often substitutes for feebleness of voice great Force—sometimes even on the Falsette.

EXAMPLE.

Search there ; nay, probe me ; search my wounded reins—
Pull, draw it out——

Oh, I am shot ! A forked burning arrow
Sticks across my shoulders : the sad venom flies
Like lightning through my flesh, my blood, my marrow.
Ha ! what a change of torments I endure !
A bolt of ice runs hissing through my bowels :
'Tis, sure, the arm of death, give me a chair ;
Cover me, for I freeze, and my teeth chatter,
And my knees knock together.

SECRECY, APPREHENSION, FEAR, &c.

Secrecy is expressed by that perfect Aspiration which we call the Whisper.

Apprehension and *Mystery* combine the Aspiration with a suppressed voice. *Curiosity*, *Suspicion*, *Eagerness*, and *Hope* employ the same elements.

Suppressed Fear speaks in an under tone, and combines with this kind of vocality both the Tremor and the Aspiration.

EXAMPLES.

1. Angels and ministers of grace defend us—
Be thou a spirit of health, or goblin damned,
Bring with thee airs from heaven, or blasts from hell,
Be thy intents wicked or charitable,
Thou comest in such a questionable shape
That I will speak to thee.
Save me and hover o'er me with your wings,
You heavenly guards !—What would your gracious figure ?
2. Hah ! dost thou not see, by the moon's trembling light,
Directing his steps, where advances a knight,
His eye big with vengeance and fate ?
3. Then first, with amazement, fair Imogene found,
That a stranger was placed by her side ;

His air was terrific, he uttered no sound ;
 He spoke not, he moved not, he looked not around,
 But earnestly gazed on the bride.

4. Now, fair Hypolita, our nuptial hour
 Draws on-apace, four happy days brings in
 Another moon; but oh! methinks, how slow
 This old moon wanes! She lingers my desires,
 Like to a step-dame, or a dowager
 Long-withering out a young man's revenue.
5. Alas! I am afraid they have awaked,
 And 'tis not done; the attempt, and not the deed,
 Confounds us——Hark!—I laid the daggers ready,
 He could not miss them. Had he not resembled
 My father as he slept, I had done it.

TERROR, HORROR.

When danger becomes imminent, fear bursts through all restraints, and the state of mind ensues which is called *Terror*; and this is expressed by great Force of voice combined with the Downward Inflection and a strongly marked Aspiration. The voice of *Terror* sometimes breaks on the ear in the scream of the Falsette.

Horror combines Force of voice and the Aspiration with the Guttural Harshness, which as an element of speech is never properly used but to give expression to the highest emotions of the mind.

INTERROGATION.

In Section V, of Chap. I, we deduced the principle that the Rising Slide is the prime element in *Interrogation*; and though this is the universal symbol of doubt and uncertainty, yet that the Thorough Interrogative Intonation is given only in the case of the *Direct Question*.

We are now to show how this Thorough form of Into-

nation is modified by the conditions under which it is employed.

The *Unimpassioned Interrogation* should employ the Concrete Third and the Radical Stress.

The more *earnest question* carries the voice through the Fifth, and may employ the Vanishing Stress; as in the following example:—

What! shall one of us,
That struck the foremost men of all this world
But for supporting robbers; shall we now
Contaminate our fingers with base bribes?
And sell the mighty space of our large honors,
For so much trash, as may be grasped thus?—
I had rather be a dog, and bay the moon,
Than such a Roman.

Dignity or *Solemnity* of expression will never allow the use of a wider interval than the Fifth; and where the question is characterized by these, Long Quantity and the Median Stress should prevail, and the Inverted Wave may take the place of the simple concrete.—Example:

Are these the pompous tidings ye proclaim,
Lights of the world, and demi-gods of Fame?
Is this your triumph—this your proud applause,
Children of Truth, and champions of her cause?
For this hath science searched, on weary wing,
By shore and sea—each mute and living thing?
Launched with Iberia's pilot from the steep,
To worlds unknown, and isles beyond the deep?
Or round the cope her living chariot driven,
And wheeled in triumph through the signs of Heaven?
Oh! star-eyed science, hast thou wandered there,
To waft us home the message of despair?

Vaunting or *Mirthful Interrogation* carries the voice through an Octave; and the Vanishing Stress increases the intensity of the inquiry, as in the following:—

Moneys is your suit.

What should I say to you? Should I not say?

Hath a *dog* money? Is it possible

A *cur* can lend three thousand ducats?

Derision and *Exultation* are heightened by the combination of the Tremor with these symbols.

The inquiry of *Apprehension* or *Suspicion* is characterized by the Aspiration. Examples:—

1. *Horatio*. My lord, I think I saw him yesternight.

Hamlet. Saw! who?

Horatio. My lord, the king, your father.

Hamlet. The king, my father?

2. Pray you, once more—

Is not your father grown incapable

Of reasonable affairs? Is he not stupid

With age and altering rheums? Can he speak, hear,

Know man from man, dispute his own estate?

Lies he not bed-ridden, and again does nothing

But what he did being childish?

Angry or *Authoritative Inquiry* employs Loudness of voice, and the Radical or Compound Emphasis, according to the degree of emotion and the quantity of the emphatic syllable. Example:—

'Zounds, show me what thou'lt do!

Woul't weep? woul't fight? woul't fast? woul't tear thyself?

Woul't drink up Esil? eat a crocodile?

I'll do't.—Dost thou come here to whine?

To outface me by leaping in her grave?

Be buried quick with her, and so will I.

Contempt and *Surprise*, add to the Compound Stress the Aspiration; and *Scorn*, if strongly expressed, combines with these the Guttural quality of voice.

Example of *Surprise*:—

Gone to be married, gone to swear a peace!

False blood to false blood joined! Gone to be friends!

Shall Lewis have Blanch? and Blanch those provinces?
 It is not so: Thou hast mis-spoke, mis-heard;
 Be well advised, tell o'er thy tale again.

Plaintive Interrogation is the exact opposite of plaintive Exclamation, and calls for the use of the Inverted instead of the Direct Wave;—the first constituent being a Semitone and the last a Rising Third, Fifth, or Eighth.

IRRESOLUTION, MODESTY, &c.

There is a class of emotions, not very closely allied to each other in their nature, yet which are expressed by nearly the same natural symbols. They have to be distinguished by the artificial language to which the voice gives utterance.

Irresolution, Doubt, Caution, Apathy, Humility, Modesty, Shame, Tranquillity, Fatigue, Drowsiness, and Weakness, though usually expressed in the Diatonic Melody, yet are characterized by Feebleness of voice, Slow Time, and occasionally by the Wave of the Second. *Weakness* indeed often employs the Broken Melody, and sometimes the Wave of the Semitone.

EXAMPLES.

1. *Adam.* Dear master, I can go no farther: Oh, I die for food!
 Here lie I down and measure out my grave. Farewell, kind master.

Duke. Welcome: set down your venerable burden,
 And let him feed.

Orla. I thank you most for him.

Adam. So had you need;
 I scarce can speak to thank you for myself.

2. And wherefore should this good news make me sick?
 I should rejoice now at this happy news,
 And now my sight fails, and my brain is giddy:—
 O me! come near me, now I am much ill.
 I pray you take up and bear me hence

Into some other chamber; softly, pray—
Let there be no noise made, my gentle friends,
Unless some dull and favorable hand,
Will whisper music to my weary spirit.

For further practice in Expression, judicious selections from dialogues and dramatic pieces are specially recommended.

SECTION VI.

OF TRANSITION.

By Transition is meant those changes of style which may occur in the same discourse, and which depend entirely on the changes of sentiment which take place. And here is called into effective use every various element of melody. There is no capability of the human voice which may not be brought into requisition, for the expression of the varying sentiments of a single discourse. Here also may be brought near together the most opposite varieties of intonation. Few are aware how much depends on an agreeable variety in the melodies as well as in the intonation of the voice. And it may with great propriety be remarked in passing, that the varying sentiment of what is uttered furnishes a basis of modulation, which, from the very nature of the case, excludes monotony and every species of mechanical variety. Indeed variety in intonation, depending on any other principle than this, becomes not less disagreeable than the most inflexible monotony; and in fact, usually degenerates into a species of monotony, arising from the repetition of the same succession of sounds; thus constituting a sort of regular tune. The more violent transitions are confined to the stage. In

poetry they are often called for, and should be more strongly marked in declamation than in reading. Even in ordinary prose composition, changes of sentiment occur, but are less violent and abrupt.

After what has been said of the various elements of expression, and of the mode of their combination, the learner cannot be at a loss to apply the principles already laid down, to the purposes of Transition. The following will serve as good examples for exercise ; and, except the first, they are left without rhetorical notation, that the learner may test his ability to detect changes of sentiment as they occur, as well as to apply the various symbols of emotion to their expression.

EXAMPLES.

1. ALEXANDER'S FEAST.

Narrative.

1. 'Twas at the royal feast for Persia won
By Philip's warlike son ;

Dignity.

Aloft in awful state,
The godlike hero sate
On his imperial throne.

Narrative.

His valiant peers were placed around,
Their brows with roses and with myrtle bound :

Positiveness.

So should desert in arms be crowned.

Gayety.

The lovely Thais, by his side,
Sat like a blooming eastern bride,
In flower of youth and beauty's pride.

Delight.

Happy, happy, happy pair :

None but the brave,

None but the brave,

Triumph.

None but the brave, deserve the fair.

Narrative.

2. Timotheus, placed on high,
 Amid the tuneful choir,
 With flying fingers touch'd the lyre :
 The trembling notes ascend the sky,
 And heavenly joys inspire.
 The song began from Jove,
 Who left his blissful seat above—

Dignity.

- Such is the power of mighty love !—
 A dragon's fiery form belied the god :
 Sublime on radiant spheres he rode,
 When he to fair Olympia pressed,
 And stamped an image of himself, a sovereign of the world.
 The listening crowd admire the lofty sound :

Admiration.

- “A present deity !” they shout around ;—
 “A present deity !” the vaulted roofs rebound.

Narrative.

- With ravished ears
 The monarch hears,
 Assumes the god,
 Affects to nod,
 And seems to shake the spheres.

Narrative.

3. The praise of Bacchus, then the sweet musician sung ;
 Of Bacchus ever fair and ever young !
 The jolly god in triumph comes !

Gayety.

- Sound the trumpets ! beat the drums !
 Flushed with a purple grace,
 He shows his honest face.

Rapture.

- Now give the hautboys breath !—He comes ! he comes
 Bacchus, ever fair and young,
 Drinking joys did first ordain.

Delight.

- Bacchus' blessings are a treasure ;
 Drinking is the soldier's pleasure :

Rich the treasure,
Sweet the pleasure ;
Sweet is pleasure after pain !

Narrative.

4. Soothed with the sound, the king grew vain ;
Fought all his battles o'er again :

Dignity.

And thrice he routed all his foes, and thrice he slew the slain !

Narrative.

The master saw the madness rise ;

Earnest Description.

His glowing cheeks, his ardent eyes : (*rapidly.*)

Dignity.

And while he heaven and earth defied,

Narrative.

Changed his hand, and checked his pride.

5. He chose a mournful muse,

Dignity.

Soft pity to infuse :

He sung Darius great and good !

By too severe a fate,

Dignity and Compassion.

Fallen ! fallen ! fallen ! fallen !—

Fallen from his high estate,

And weltering in his blood !

Deserted at his utmost need

By those his former bounty fed,

On the bare earth exposed he lies,

With not a friend to close his eyes !

With downcast look the joyless victor sate,

Revolving, in his altered soul,

The various turns of fate below ;

And now and then a sigh he stole,

And tears began to flow !

Narrative.

6. The mighty master smiled, to see
That love was in the next degree :
'Twas but a kindred sound to move ;
For pity melts the mind to love.

Gayety.

Softly sweet, in Lydian measures,
Soon he soothed his soul to pleasures.

Dignity.

War, he sung, is toil and trouble ;
Honor, but an empty bubble ;
Never ending, still beginning,
Fighting still, and still destroying.

Gayety.

If the world be worth thy winning ;
Think, oh think it worth enjoying !
Lovely Thais sits beside thee,
Take the good the gods provide thee.

Earnest Description.

The many rend the skies with loud applause :
So love was crowned ; but music won the cause.

Narrative.

7. The prince, unable to conceal his pain,

Dignity.

Gazed on the fair,
Who caused his care,
And sighed and looked, sighed and looked,
Sighed and looked, and sighed again :
At length, with love and wine at once oppressed,

Drowsiness.

The vanquish'd victor—sunk upon her breast !

Energy.

8. Now strike the golden lyre again !
A louder yet, and yet a louder strain !
Break his bands of sleep asunder,
And rouse him like a rattling peal of thunder !

Eagerness.

Hark ! hark !—the horrid sound
Has raised up his head,
As awaked from the dead :
And, amazed, he stares around.

Anger.

9. Revenge ! revenge ! Timotheus cries—
See the furies arise !
See the snakes that they rear,

How they hiss in their hair,
 And the sparkles that flash from their eyes ! (*rapidly.*)
 Behold a ghastly band,
 Each a torch in his hand !
 These are Grecian ghosts, that in battle were slain,
 And, unburied, remain
 Inglorious on the plain.
 Give the vengeance due
 To the valiant crew !
 Behold ! how they toss their torches on high,
 How they point to the Persian abodes,
 And glittering temples of their hostile gods.

Earnest Description.

10. The princes applaud, with a furious joy ;
 And the king seized a flambeau, with zeal to destroy
 Thais led the way,
 To light him to his prey !

Energy and Dignity.

And, like another Helen, fired—another Troy.

Narrative.

11. Thus, long ago,
 Ere heaving bellows learned to blow,
 While organs yet were mute,
 Timotheus to his breathing flute
 And sounding lyre,
 Could swell the soul to rage, or kindle soft desire.

Narrative.

12. At last, divine Cecilia came,
 Inventress of the vocal frame.
 The sweet enthusiast, from her sacred store,
 Enlarged the former narrow bounds,
 And added length to solemn sounds,
 With nature's mother-wit, and arts unknown before.

Dignity.

Let old Timotheus yield the prize
 Or both divide the crown :
 He raised a mortal to the skies ;

Gayety.

She drew an angel down.—*Dryden.*

2.

- I know that virtue to be in you, Brutus,
 As well as I do know your outward favor.
 Well, honor is the subject of my story.—
 I cannot tell what you and other men
5. Think of this life ; but, for my single self,
 I had as lief not be, as live to be
 In awe of such a thing as I myself.
 I was born free as Cæsar, so were you :
 We both have fed as well ; and we can both
10. Endure the winter's cold, as well as he.
 For once, upon a raw and gusty day,
 The troubled Tyber chafing with her shores,
 Cæsar said to me, 'Dar'st thou, Cassius, now
 Leap in with me into this angry flood,
15. And swim to yonder point?' Upon the word,
 Accoutred as I was, I plunged in,
 And bade him follow : so, indeed, he did :
 The torrent roared, and we did buffet it
 With lusty sinews ; throwing it aside
20. And stemming it with hearts of controversy.
 But ere we could arrive the point proposed,
 Cæsar cried, 'Help me, Cassius, or I sink.'
 I, as Æneas, our great ancestor,
 Did from the flames of Troy upon his shoulder
25. The old Anchises bear, so from the waves of Tyber
 Did I the tired Cæsar : And this man
 Is now become a god ; and Cassius is
 A wretched creature, and must bend his body,
 If Cæsar carelessly but nod on him.
30. He had a fever when he was in Spain,
 And, when the fit was on him, I did mark
 How he did shake : 'tis true, this god did shake :
 His coward lips did from their color fly ;
 And that same eye, whose bend doth awe the world,
5. Did lose his lustre : I did hear him groan :
 Ay, and that tongue of his, that bade the Romans
 Mark him, and write his speeches in their books,

Alas! it cried, 'Give me some drink,' Titinius,
As a sick girl. Ye gods, it doth amaze me,

40. A man of such a feeble temper should
So get the start of the majestic world,
And bear the palm alone.

3.

1. There was a sound of revelry by night;
And Belgium's capital had gathered then
Her beauty, and her chivalry, and bright
The lamps shone o'er fair women and brave men:
A thousand hearts beat happily; and when
Music arose with its voluptuous swell,
Soft eyes looked love to eyes which spake again,
And all went merry as a marriage-bell;
But hush! hark! a deep sound strikes like a rising knell!
2. Did ye not hear it?—No; 'twas but the wind,
Or the car rattling o'er the stony street:
On with the dance! let joy be unconfined;
No sleep till morn, when youth and pleasure meet
To chase the glowing hours with flying feet—
But hark!—that heavy sound breaks in once more,
As if the clouds its echo would repeat;
And nearer, clearer, deadlier than before!
Arm! arm! it is—it is the cannon's opening roar!
3. Ah! then and there was hurrying to and fro,
And gathering tears, and tremblings of distress,
And cheeks all pale, which but an hour ago
Blushed at the praise of their own loveliness:
And there were sudden partings, such as press
The life from out young hearts, and choking sighs
Which ne'er might be repeated;—who could guess
If ever more should meet those mutual eyes,
Since upon night so sweet such awful morn could rise?

4.

Now when fair morn orient in heaven appeared,
Up rose the victor Angels, and to arms

The matin-trumpet sang : in arms they stood
Of golden panoply, refulgent host,

- 5 Soon banded ; others from the dawning hills
Looked round, and scouts each coast light-armed scour,
Each quarter, to descry the distant foe,
Where lodged or whither fled, or if for fight
In motion or in halt : him soon they met
10 Under spread ensigns moving nigh, in slow
But firm battalion ; back with speediest sail
Zophiel, of Cherubim the swiftest wing,
Came flying, and in mid-air aloud thus cried.

“ Arm, warriors, arm for fight ; the foe at hand,

- 15 Whom fled we thought, will save us long pursuit
This day ; fear not his flight : so thick a cloud
He comes, and settled in his face I see
Sad resolution and secure ; let each
His adamantine coat gird well, and each
20 Fit well his helm, gripe fast his orbéd shield,
Borne even or high ; for this day will pour down,
If I conjecture ought, no drizzling shower,
But rattling storm of arrows barbed with fire.”

So warned he them, aware-themselves, and soon

- 25 In order, quit of all impediment ;
Instant without disturb they took alarm,
And onward move embattled : when behold
Not distant far with heavy pace the foe
Approaching, gross and huge, in hollow cube
30 Training his devilish enginery, impaled
On every side with shadowing squadrons deep,
To hide the fraud. At interview both stood
A while ; but suddenly at head appeared
Satan, and thus was heard commanding loud.

- 35 “ Vanguard, to right and left the front unfold ;
That all may see who hate us, how we seek
Peace and composure, and with open breast
Stand ready to receive them, if they like
Our overture, and turn not back perverse :
40 But that I doubt ; however witness Heaven,

Heaven witness thou anon, while we discharge
 Freely our part ; ye who appointed stand,
 Do as you have in charge, and briefly touch
 What we propound, and loud that all may hear."

45 So scoffing in ambiguous words, he scarce
 Had ended, when to right and left the front
 Divided, and to either flank retired.

5.

And David sat between the two gates ; and the watchman
 went up to the roof over the gate unto the wall, and lifted up his
 eyes and looked, and behold a man running alone. And the
 watchman cried, and told the king. And the king said, If he
 5 be alone, there is tidings in his mouth. And he came apace,
 and drew near. And the watchman saw another man running :
 and the watchman called unto the porter, and said, Behold an-
 other man running alone. And the king said, He also bringeth
 tidings. And the watchman said, Methinketh the running
 10 of the foremost is like the running of Ahimaaz the son of
 Zadok. And the king said, He is a good man, and cometh
 with good tidings. And Ahimaaz called, and said unto the king,
 All is well. And he fell down to the earth upon his face before
 the king, and said, Blessed be the Lord thy God, which hath
 15 delivered up the men that lifted up their hand against my lord
 the king. And the king said, Is the young man Absalom safe ?
 And Ahimaaz answered, When Joab sent the king's servant and
 me thy servant, I saw a great tumult, but I knew not what it
 was. And the king said unto him, Turn aside, and stand here.
 20 And he turned aside, and stood still. And, behold, Cushie came ;
 and Cushie said, Tidings, my lord the king : for the Lord hath
 avenged thee this day of all them that rose up against thee.
 And the king said unto Cushie, Is the young man Absalom safe ?
 and Cushie answered, The enemies of my lord the king, and all
 25 that rise up against thee to do thee hurt, be as that young man
 is. And the king was much moved, and went up to the cham-
 ber, over the gate, and wept : and as he went, thus he said, O
 my son Absalom, my son, my son Absalom ! would God I had
 died for thee, O Absalom, my son, my son ! And it was told

- 30 Joab, Behold, the king weepeth and mourneth for Absalom.
And the victory that day was turned into mourning unto all the
people: for the people heard say that day, how the king was
grieved for his son. And the people gat them by stealth that
day into the city, as people being ashamed steal away when
35 they flee in battle. But the king covered his face, and the king
cried with a loud voice, O my son Absalom! O Absalom, my
son, my son!

6.

1. At midnight, in his guarded tent,
The Turk was dreaming of the hour,
When Greece, her knee in supplicance bent,
Should tremble at his power;
In dreams, through camp and court, he bore
The trophies of a conqueror;
In dreams his song of triumph heard;
Then wore his monarch's signet-ring,—
Then pressed that monarch's throne,—a king;
As wild his thoughts, and gay of wing,
As Eden's garden bird.
2. An hour passed on—the Turk awoke;
That bright dream was his last;
He woke to hear his sentry's shriek,
“To arms! they come! the Greek! the Greek!”
He woke—to die midst flame and smoke,
And shout, and groan, and sabre-stroke,
And death-shots falling thick and fast
As lightnings from the mountain cloud;
And heard, with voice as trumpet loud,
Bozzaris cheer his band;
“Strike—till the last armed foe expires,
Strike—for your altars and your fires,
Strike—for the green graves of your sires,
God—and your native land!”
3. They fought—like brave men, long and well,
They piled that ground with Moslem slain,
They conquered—but Bozzaris fell,
Bleeding at every vein.

7. THE SINKING SHIP.

- Her giant form
O'er wrathful surge, through blackening storm,
Majestically calm, would go
Mid the deep darkness white as snow!
But gentler now the small waves glide,
5 Like playful lambs o'er a mountain's side.
So stately her bearing, so proud her array,
The main she will traverse for ever and aye.
Many ports will exult at the gleam of her mast!
Hush! hush! thou vain dreamer! this hour is her last.
10 Five hundred souls, in one instant of dread
Are hurried o'er the deck,
And fast the miserable ship
Becomes a lifeless wreck.
Her keel hath struck on a hidden rock,
15 Her planks are torn asunder,
And down come her masts with a reeling shock,
And a hideous crash like thunder.
Her sails are draggled in the brine,
That gladdened late the skies;
20 And her pendant, that kissed the fair moonshine,
Down many a fathom lies.
Her beauteous sides, whose rainbow hues
Gleamed softly from below,
And flung a warm and sunny flush
25 O'er the wreaths of murmuring snow,
To the coral rocks are hurrying down,
To sleep amid colors as bright as their own.
Oh! many a dream was in the ship,
An hour before her death;
30 And sights of home with sighs disturbed
The sleeper's long-drawn breath.
Instead of the murmur of the sea,
The sailor heard the humming tree,
Alive through all its leaves,
35 The hum of the spreading sycamore

- That grows before his cottage-door,
 And the swallow's song in the eaves.
 His arms enclosed a blooming boy,
 Who listened with tears of sorrow and joy
 40 To the dangers his father had passed ;
 And his wife,—by turns she wept and smiled,
 As she looked on the father of her child
 Returned to her heart at last.
- He wakes at the vessel's sudden roll,
 45 And the rush of waters is in his soul.
 Astounded the reeling deck he paces,
 Mid hurrying forms and ghastly faces ;—
 The whole ship's crew are there.
 Wailings around and over head,
 50 Brave spirits stupified or dead,
 And madness and despair.
 Now is the ocean's bosom bare,
 Unbroken as the floating air ;
 The ship hath melted quite away,
 55 Like a struggling dream at break of day.
 No image meets my wandering eye
 But the new-risen sun and the sunny sky.
 Though the night-shades are gone, yet a vapor dull
 Bedims the waves so beautiful ;
 60 While a low and melancholy moan
 Mourns for the glory that hath flown.

8. ODE ON THE PASSIONS.

- When Music, heavenly maid ! was young,
 While yet in early Greece she sung,
 The Passions oft, to hear her shell,
 Thronged around her magic cell ;
 5 Exulting, trembling, raging, fainting,
 Possessed beyond the muse's painting.
 By turns, they felt the glowing mind
 Disturbed, delighted, raised, refined :
 Till once, 'tis said, when all were fired,
 10 Filled with fury, rapt, inspired,

- From the supporting myrtles round,
They snatched her instruments of sound ;
And, as they oft had heard apart,
Sweet lessons of her forceful art,
15 Each, for madness ruled the hour,
Would prove his own expressive power.
- First, Fear, his hand, its skill to try,
Amid the chords bewildered laid ;
And back recoiled, he knew not why,
20 E'en at the sound himself had made.
- Next Anger rushed, his eyes on fire,
In lightnings owned his secret stings,
In one rude clash he struck the lyre,
And swept with hurried hand the strings.
- 25 With woful measures, wan Despair—
Low sullen sounds!—his grief beguiled :
A solemn, strange, and mingled air ;
'Twas sad by fits, by starts 'twas wild.
- But thou, O Hope! with eyes so fair,
30 What was thy delighted measure ?
Still it whispered promised pleasure,
And bade the lovely scenes at distance hail.
Still would her touch the strain prolong ;
And from the rocks, the woods, the vale,
35 She called on Echo still through all her song :
And, where her sweetest theme she chose,
A soft responsive voice was heard at every close ;
And Hope, enchanted, smiled, and waved her golden hair.
- And longer had she sung—but, with a frown,
40 Revenge impatient rose.
He threw his blood-stained sword in thunder down ;
And, with a withering look,
The war-denouncing trumpet took,
And blew a blast so loud and dread,
45 Were ne'er prophetic sounds so full of wo ;

- And, ever and anon, he beat
The doubling drum with furious heat :
And though, sometimes, each dreary pause between,
Dejected Pity at his side
50 Her soul-subduing voice applied,
Yet still he kept his wild unaltered mien,
While each strained ball of sight—seemed bursting from his head.
Thy numbers, Jealousy, to nought were fixed ;
Sad proof of thy distressful state !
55 Of differing themes the veering song was mixed :
And, now it courted Love ; now, raving, called on Hate.
With eyes upraised, as one inspired,
Pale Melancholy sat retired ;
And, from her wild sequestered seat,
60 In notes, by distance made more sweet,
Poured through the mellow horn her pensive soul,
And, dashing soft from rocks around,
Bubbling runnels joined the sound ;
Through glades and glooms, the mingled measure stole,
65 Or o'er some haunted stream, with fond delay,
Round a holy calm diffusing,
Love of peace, and lonely musing,
In hollow murmurs died away.
But, oh, how altered was its sprightlier tone !
70 When Cheerfulness, a nymph of healthiest hue,
Her bow across her shoulder flung,
Her buskins gemmed with morning dew,
Blew an inspiring air, that dale and thicket rung,
The hunter's call, to Faun and Dryad known.
75 The oak-crowned Sisters, and the chaste-eyed Queen,
Satyrs and sylvan Boys were seen,
Peeping from forth their alleys green ;
Brown Exercise rejoiced to hear ;
And Sport leaped up and seized his beechen spear.
80 Last came Joy's ecstatic trial :
He with viny crown advancing,

First to the lively pipe his hand addressed—

But soon he saw the brisk awakening viol ;
Whose sweet entrancing voice he loved the best.

85 They would have thought who heard the strain

They saw in Tempe's vale, her native maids,
Amidst the festal-sounding shades,

To some unwearied minstrel dancing :

While, as his flying fingers kissed the strings,

90 Love framed with Mirth a gay fantastic round,

Loose were her tresses seen, her zone unbound,

And he, amidst his frolic play,

As if he would the charming air repay,

Shook thousand odors from his dewy wings.

95 O Music, sphere-descended maid,

Friend of Pleasure, Wisdom's aid,

Why, goddess, why, to us denied,

Layest thou thy ancient lyre aside ?

As in that loved Athenian bower

100 You learned in all-commanding power,

Thy mimic soul, O nymph endeared,

Can well recall what then it heard.

Where is thy native simple heart,

Devote to Virtue, Fancy, Art ?

105 Arise, as in the elder time,

Warm, energetic, chaste, sublime !

Thy wonders, in that godlike age

Fill thy recording sister's page—

'Tis said, and I believe the tale,

110 Thy humblest reed could more prevail,

Had more of strength, diviner rage,

Than all which charms this laggard age,

Even all at once together found,

Cecilia's mingled world of sound—

115 Oh, bid our vain endeavors cease,

Revive the just designs of Greece ;

Return in all thy simple state ;

Confirm the tales her sons relate !

Collins.

SECTION VII.

OF CADENCE.

IN treating of the *Melodies of the Voice*, it was remarked, that the falling tritone, when it occurs at the close of a sentence, constitutes the Cadence, and is called the *Triad of the Cadence*; though we may now remark, that except in a single case the fall is confined wholly to the last two constituents. This suggests the peculiarity which characterizes the close of sentences, indicating to the ear that the sense is finished; which is, a fall from the radical point of the syllable which precedes the Cadence through three tones, and terminating with a downward vanish. This is all that is essential to the full Cadence. The only practical questions which here arise for discussion are,—Where should the Cadence be given? has it different forms? and if so, what are they? and by what principle is a preference given to the one or the other, in practice?

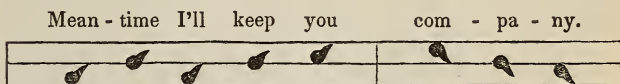
The Cadence always accompanies the period or full close, except when overruled by the emphasis of the rising intervals or of the inverted waves; and often accompanies the *Exclamation*, the *Indirect question*, and the shorter rests usually marked by the dash, the colon, or even the semicolon.

The form of the Cadence varies with the structure of the sentence, and with the sentiment; and particularly with the quantity of the syllables of which it is constituted, and the degree of emphasis given to them. The Cadence may consist of three constituents, but more frequently has but two, or only one. For the sake of distinction, these are called the *Triad*, the *Duad*, and the *Monad* forms; and under these divisions, are found variations, which, though they

possess different degrees of perfection, yet add much to the harmony and variety of spoken language.—The following schedule, it is believed, presents even to the eye all the different forms of the Cadence authorized by the best usage; and it will be found most convenient, in general, to refer to them as *first*, *second*, *third*, *fourth*, &c., in the order in which they are here enumerated. In the following diagrams, the bar separates from the rest of the line the constituents which form the Cadence.

I. THE TRIAD.

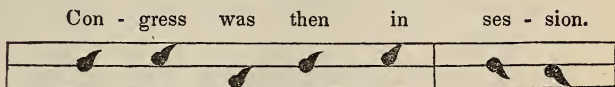
1. The *first* form, or falling triad, has three constituents, with each the downward vanish. This produces the most perfect repose of the voice, next to the Prepared Cadence.



NOTE.—When *three* or even *four* of the last syllables of a period are unaccented, this fall, which commences with the accented syllable, may be extended to all that follow it; as, Thus did Job con-tin-u-al-ly.—We soon lost our confidence in his dis-in-ter-ested-ness.

II. THE DUAD FORMS.

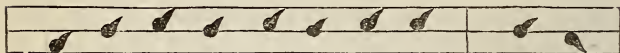
2. In this form of the Cadence, the first tone is passed over by a discrete downward movement; and each of the two constituents takes the downward vanish.



3. The *third* form differs from the second, only in

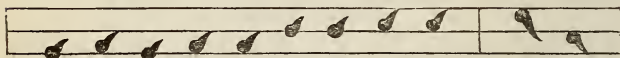
giving the first constituent the rising vanish instead of the falling.

The spir - it can - not al - ways sleep in dust.



4. The *fourth* form appropriates a concrete fall of two tones to the first constituent; and terminates by a downward vanish on the second.

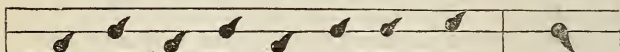
Me - thought I heard Ho - ra - tio say to - mor - row.



III. THE MONAD FORMS.

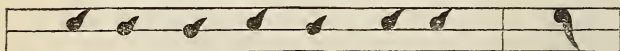
5. This form passes over the first tone discretely, and appropriates the fall through the last two tones to a single syllable.

De - scent and fall to us is ad - verse.



6. This form of the Monad cadence appropriates the entire concrete fall to a single long syllable.

My sen - tence is for o - pen war.



7. The *seventh* form of the cadence passes over the first two tones of the fall by a discrete skip; and is called the *False Cadence*.

Of wiles more un - ex - pert, I boast not.



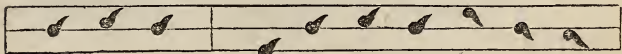
The first three forms are the only ones adapted to syllables of short quantity, though they may be employed on others. The choice between these forms depends in part on the sentiment—whether it inclines to the rising or the falling movements; but more frequently on the place of the accent. The *fourth* form requires the penultimate to be long; and the *fifth* and *sixth* require long quantity in the final syllable. The *seventh* or *false cadence* is never given but when the last two syllables are so short as neither of them to admit of being prolonged through two tones; nor then, unless, through the unskillfulness of the reader, the penultimate syllable has been prevented from dropping into its natural position, as presented in the third form.

The *Prepared Cadence*, which for the sake of uniformity may be designated the *eighth* form, is that which in good delivery is often heard at the close of a subject—whether of a paragraph, of a chapter, or a volume; and it is undoubtedly important, that such a close should be marked by some peculiar inflection which is readily cognizable by the ear. This is effected by a discrete fall of a third on some syllable preceding the close, and near enough to it to be naturally connected with it, by its effect upon the ear. This form of cadence is illustrated by the following notation:—

Hope for a sea - son bade the world fare - well;



And free - dom shrieked as Kos - ci - us - ko fell.



So also the following example :—

Let this be done, and Greece is safe.



The effect of this form of cadence, in producing a perfect close, may also be perceived in the following periods. Let the discrete fall occur on the syllables in *Italics*.

1. So parted they ; the angel up to heaven
From the thick shade, and Ad-*am* to his bower.
2. Strip him of his plu-*mage*, and you fix him to the earth.
3. It is my living sentiment, and, by the blessing of God, it shall be my dying sentiment—independence *now*, and independence for ever.
4. I have watched the fall of the last leaves in Underwalden ; I shall return to see them put forth once more, but when they fall a-*gain*, they will cover the grave of HERMANN.
5. If there be a tribunal, where the sins and the follies of a forward child may hope for pardon and forgiveness this side heaven, that tribunal is the *heart* of a fond and devoted mother.
6. The vestal flame of piety, lighted up by heaven in the breast of woman, diffuses its light and warmth over the world ;—and dark would be the *world* if it should ever be extinguished and lost.

The only new element in this *Prepared Cadence* is the discrete fall of a third before described ; and this may be united with any of the first six forms of cadence enumerated in this section, and thus may be used at the close of every paragraph.—It is also useful in giving notice of the close of a succession of particulars, as in the following examples :—

1. Go and tell John what things ye have seen and heard ; the blind see, the lame walk, the lepers are cleansed, the deaf hear, the dead are raised, and to the *poor* the gospel is preached.

2. Thrice was I beaten with rods, once was I stoned, thrice I suffered shipwreck, a night and a *day* have I been in the deep.

3. Thou shalt love the Lord thy God, with all thy heart, and with all thy soul, and with all thy strength, and with all thy mind, and thy neigh-*bor* as thyself.

4. We are troubled on every side, yet not distressed ; perplexed, but not in despair ; persecuted, but not forsaken ; cast *down*, but not destroyed.

The principal defects observed in readers and speakers in regard to the Cadence, are—its entire omission ; an irregular fall near the close of the sentence, extending through more than three syllables ; so great a descent below the line of current melody, as to render the last constituent of the cadence inaudible ; the monotony which arises from using but one form ; and the more common and perhaps less exceptionable error, of excluding quantity from the cadence altogether, and using only the first three forms.—The careful study of this section, combined with suitable practice, cannot but correct all these defects wherever they exist ; and attention to the cadence is the more important since it always occurs at the close of the sentence, when the mind of the hearer is most at liberty and most inclined to dwell on any defects that may be apparent in the speaker. The following examples will show the manner of applying in practice, the principles of this section—the numerals marking the form of cadence which may be used at each period. It is believed, the cadence selected in each case is the most appropriate ; though it is

not asserted, that in some cases there may not be liberty of choice.*

I. INFLUENCE OF THE DEAD ON THE LIVING.

The relations between man and man cease not with life.⁵ The dead leave behind them their memory, their example, and the effects of their actions.² Their influence still abides with us.² Their names and characters dwell in our thoughts and hearts.⁵

5 We live and commune with them in their writings.⁴ We enjoy the benefit of their labors.² Our institutions have been founded by them.¹ We are surrounded by the works of the dead.⁵ Our knowledge and our arts are the fruit of their toil.⁶ Our minds have been formed by their instructions.² We are most intimately

10 connected with them by a thousand dependencies.¹ Those whom we have loved in life, are still objects of our deepest and holiest affections.² Their power over us remains.⁶ They are with us in our solitary walks; and their voices speak to our hearts in the silence of midnight.²

15 Their image is impressed upon our dearest recollections, and our most sacred hopes.⁶ They form an essential part of our treasure laid in heaven.² Far above all, we are separated from them but for a little time.⁶ We are soon to be united with them.¹ If we follow in the path of those whom we have loved,

20 we too shall soon join the innumerable company of the spirits of just men made perfect.³ Our affections and our hopes are not buried in the dust, to which we commit the poor remains of mortality.¹ The blessed retain their remembrance and their love for us in heaven; and we will cherish our remembrance and

25 our love for them while on earth.⁵

Creatures of imitation and sympathy as we are, we look around us for support and countenance even in our virtues.⁴ We recur for them most securely to the examples of the dead.⁵

* NOTE TO THE TEACHER.—It is believed that the learner will derive essential advantage from a careful review, at this point, of the subject of the Diatonic Slides, p. 63; and, after having marked the emphatic words in some selections of plain narrative, then let him apply the rules and principles there developed, to the *other portions*, at the same time with the principles of this section.

- There is a degree of insecurity and uncertainty, about living
 30 worth.⁶ The stamp has not yet been put upon it, which pre-
 cludes all change, and seals it as a just object of admiration for
 future times.⁵ There is no service which a man of commanding
 intellect can render to his fellow-creatures, better than that of
 leaving behind him an unspotted example.²
- 35 If he do not confer upon them this benefit; if he leave a
 character dark with vices in the sight of God, but dazzling with
 shining qualities to the view of men; it may be that all his
 other services had better been forborne, and he had passed inac-
 tive and unnoticed through life.³ It is a dictate of wisdom,
 40 therefore, as well as feeling, when a man, eminent for his virtues
 and talents, has been taken away, to collect the riches of his
 goodness, and add them to the treasury of human improvement.⁴
 The true Christian liveth not for himself, and dieth not for him-
 self; and it is thus, in one *res-pect*, that he dieth not for him-
 45 self.⁸

Norton.

II. CATO'S SOLILOQUY.

- It must be so⁶—Plato, thou reasonest well!⁵
 Else, whence this pleasing hope, this fond desire,
 This longing after immortality?²
 Or, whence this secret dread, and inward horror,
 5 Of falling into nought?⁶ Why shrinks the soul
 Back on herself, and startles at destruction?²
 'Tis the Divinity that stirs within us;
 'Tis Heaven itself that points out—an hereafter,
 And intimates—eternity to man.³
- 10 Eternity!¹—thou pleasing—dreadful thought!⁵
 Through what variety of untried being,
 Through what new scenes and changes must we pass!³
 The wide, the unbounded prospect, lies before me;
 But shadows, clouds, and darkness, rest upon it.²
- 15 Here will I hold.⁶ If there's a power above us—
 And that there is, all nature cries aloud
 Through all her works—He must delight in virtue;
 And that which he delights in must be happy.²
 But when? or where? This world—was made for Cæsar.⁴

20 I'm weary of conjectures—this must end them.⁴

[*Laying his hand on his sword.*

Thus am I doubly armed.¹ My death and life,

My bane and antidote, are both before me.⁴

This—in a moment, brings me to an end ;

But this—informs me I shall never die.⁶

25 The soul, secured in her existence, smiles

At the drawn dagger, and defies its point.—⁶

The stars shall fade away, the sun himself

Grow dim with age, and nature sink in years ;

But thou shalt flourish in immortal youth,

30 Unhurt amid the war of elements,

The wreck of *mat-ter*, and the crush of worlds.⁸

Addison.

CHAPTER III.

GENERAL PRECEPTS.

SECTION I.

OF THE MEASURE OF SPEECH.

It belongs rather to the physiologist than the elocutionist to explain the mechanism of the voice, and the causes which limit or regulate the exercise of its powers. It entirely falls in with our purpose however, to state the principles deduced from this mechanism, so far as it is understood, and the rules, by which a conformity to the laws of the voice is secured. Nor is this a matter of mere speculative interest, in as much as a conformity to these laws is absolutely essential to ease in the use of the vocal organs ; and on it are often suspended the health and even the life of the speaker.

In the proper places, the principles of Time and of Accent have been developed. It has long been conceived, that by the aid of these, poetic numbers are capable of being subjected to measure. But by the light which modern elocutionists have thrown on this subject, it appears that even the harmonious arrangements of verse are capable of a rhythmus in their vocal execution, which is not at all recognised by the principles of Prosody.

The following lines are divided into prosodical feet, and each syllable is marked as long or short* according to the usual notation.

* The terms *long* and *short* are here employed, as used by English prosodists, with reference to accent and emphasis rather than quantity.

- I' cōme-nōt friēnds-tō stēal-āwāy-yōur heārts;
 I' ām-nō ōr-ātōr,-ās Brū-tūs is;
 Būt ās-youū knōw-mē āll-ā plāin-blūnt mān,
 Thāt lōve-mỹ friēnd;-ānd thāt-thēy knōw-fūll wēll
 5 Thāt gāve-mē pūb-līc lēave-tō spēak-ōf hīm.
 Fōr I'-hāve nēi-thēr wīt,-nōr wōrds,-nōr wōrth,
 A`ctiōn,-nōr ūt-tērānce,-nōr thē pōw-ēr ōf spēech,
 Tō stīr-mēn's blōod.—I' ōn-lỹ spēak-rīght ōn:
 I' tēll-youū thāt-which youū-yōursēlves-dō knōw;
 10 Shōw youū-swēet Cae-sār's wōunds,-pōor, pōor-dūmb mōuths,
 A`nd bīd-thēm spēak-fōr mē.—Būt wēre I'-Brūtūs,
 A`nd Brū-tūs A`n-tōnỹ,-thēre wēre ān-A`ntōnỹ
 Wōuld rūf-flē ūp-yōūr spīr-īts, ānd pūt-ā tōngue
 I'n ēv-ērỹ wōund-ōf Cae-sār, thāt-shōuld mōve
 15 Thē stōnes-ōf Rōme-tō rīse-īn mū-tīnỹ.

By examining these measures, it will be seen, that they vary in length from the hurried pyrrhic, consisting of two short syllables, to the long drawn spondee, heard on the words "men's blood." On the contrary, the measures into which the good reader or speaker divides his periods are, at least in theory, equal as to the time of their utterance; and that, whether he is pronouncing verse or prose. The following divisions of the same passage will admit of being read by the vibrations of a pendulum, observing the rests indicated by the new symbol 7, here introduced. The poetic notation of heavy and light syllables is retained for convenience of future reference.

- 7 I' | cōme nōt, | friēnds, | 7 tō | stēal ā- | wāy youū |
 heārts; | 77 |
 I' ām | nō | ōrātōr, | 7 ās | Brūtūs | is; | 77 |
 Būt 7 | 7 ās youū | knōw mē | āll, | 7 ā | plāin | blūnt 7 | mān, |
 7 Thāt | lōvemỹ | friēnd; | 77 | 7 ānd | thāt 7 | thēy | knōw |
 fūll | wēll |
 5 7 Thāt | gāve mē | pūblic | lēave 7 tō | spēak ōf | hīm. | 77 |
 | 77 |

7 Fōr | I' hāve | nēithēr | wīt, 7 | 7 nōr | wōrds, | 7 nor |
 wōrth, | 77 |
 A'ctiōn, | 7 nōr | ūttērānce, | 7 nōr thē | pōwēr ōf | spēech, |
 7 Tō | stīr | mēn's | blōod. | 77 | I' | ōnly | spēak 7 | rīght 7
 ōn: | 77 |
 7 I' | tēll yōu | thāt 7 | 7 whīch | yōu yōur- | sēlves dō | knōw;
 | 77 |

10 Shōw yōu | swēet 7 | Caēsār's | wōunds, | 77 | pōor, | pōor |
 dūmb | mōuths, |
 7 A'nd | bīd | thēm | spēak 7 | fōr mē. | 77 | 77 | 7 Būt
 wēre | I' | Brūtūs, |
 7 A'nd | Brūtūs | A'ntōnŷ, | 77 | thēre wēre ān | A'ntōnŷ |
 7 Wōuld | rūflē | ūp yōur | spīrits, | 7 ānd | pūt ā | tōngue |
 7 I'n | ēvēry | wōund ōf | Caēsār, | 7 thāt shoūld | mōve |
 15 7 Thē | stōnes ōf | Rōme | 7 tō | rīse īn | mūtnŷ. | 77 | 77 |

1. These measures may consist of from one to four syllables. The number may be extended to five, as in the third measure of the following line:—7 In the | second | century of the | Christian | era. | This occurs but rarely in poetry; and in deliberate reading, such measures would be divided, and a rest interposed, thus:—7 In the | second | century | 7 of the | Christian | era. |

2. Each measure contains one, and only one, heavy or accented syllable; or else a rest to occupy the time devoted to it. This will be seen by comparing the two notations.

3. A single syllable of indefinite quantity may fill out a measure; while accented syllables of shorter quantity standing alone should be followed by a short pause.

4. The heavy syllable opens the measure, and thus the movement is in all cases from the heavy to the light syllables; and this movement should be distinctly marked by the voice,—a measure requiring but a single pulsative effort of the voice.

5. The measure, when consisting of a syllable of indefinite quantity, or of one accented and one or more unaccented syllables,—is called a *Perfect Measure*; that which contains a rest is called an *Imperfect*, or *Defective Measure*.

The principles of accent, as has been before said, depend on usage. Thus no rules can be laid down here, which would be of service to the learner. We may repeat however, that such is the law of our language that every word of more than one syllable has its accented syllable; and it may be added, that among monosyllables, the primary parts of speech are usually pronounced with the accentual stress, while the particles, except when made emphatic, fill the light portions of the measures.

In all smooth and flowing verse, except the anapæstic, the measure of two syllables will prevail; and in the anapæstic the trisyllabic measure will predominate. The measure of Milton's and Shakspeare's verse will however be found remarkably unconstrained and varied. The measures of common prose differ not from those of poetry, except that they exhibit a greater variety without any regular succession of similar measures; and he whose ear has been thoroughly attuned to the rhythmus of speech, as exhibited in the principles and exercises of this section, at the same time cannot but have improved his taste for the beauties of composition.

These principles will now be illustrated by a few examples; and, in the absence of all accentual marks, we may repeat, that the principles laid down require in the perfect measure as also in the measure defective in the last constituent, that the first syllable be accented; in measures defective in the first constituent, there is no accented or heavy syllable. By carefully observing these

rules, the following exercises may be read by the learner, but at first with great deliberation ; afterwards more rapidly, and, when perfectly familiar with the notation, with entire freedom.—The movement of the voice from the heavy to the light syllables, so as to utter each measure by a single pulsative effort of the voice, and the attention to the rests, are considered more important than the perfect equality of the time of the measures.

EXAMPLES.*

1.

Oh ! | lives there, | Heaven ! | ˘ be- | neath thy | dread ex- |
panse, | ˘ ˘ |

One | hopeless, | ˘ ˘ | dark I- | dolater of | Chance, | ˘ ˘ |

˘ Con | tent to | feed ˘ | ˘ with | pleasures | unre- | fined, |

˘ The | lukewarm | passions | ˘ of a | lowly | mind ; | ˘ ˘ |

5 Who, | mouldering | earthward | ˘ ˘ | 'reft of | every | trust, |

˘ In | joyless | union | ˘ ˘ | wedded to the | dust, |

˘ Could | all his | parting | energy | ˘ dis | miss ˘ |

˘ And | call | this | barren | world | ˘ suf | ficient | bliss ? ˘ |

˘ ˘ | ˘ ˘ |

˘ There | live, | ˘ a- | las ! ˘ | ˘ of | Heaven di- | rected |
mien, |

10 ˘ Of | cultured | soul | ˘ and | sapient | eye se- | rene, |

˘ Who | hail | thee, | man ! | ˘ the | pilgrim of a | day, | ˘ ˘ |

Spouse of the | worm, | ˘ and | brother of the | clay ! | ˘ ˘ |

Frail as the | leaf ˘ | ˘ in | Autumn's | yellow | bower, | ˘ ˘ |

Dust in the | wind | ˘ or | dew upon the | flower ! |

15 ˘ A | friendless | slave | ˘ a | child with- | out a | sire, | ˘ ˘ |

Whose | mortal | life ˘ | ˘ and | momentary | fire, | ˘ ˘ |

Light to the | grave | ˘ his | chance-cre | ated | form, |

˘ As | Ocean | wrecks ˘ | ˘ il- | luminate the | storm ; | ˘ ˘ |

* NOTE TO THE TEACHER.—These exercises may be read without any disadvantage simultaneously by a whole class ; and individuals particularly, who have formed a habit of too rapid reading, will be benefited by thus reading in concert.

- And | when the | gun's | tre | mendous | flash is | o'er, |
 20 To | Night and | Silence | sink | for | ever | more! |
 Are | these | the | pompous | tidings | ye pro | claim, |
 Lights of the | world, | and | demi-gods of | fame? |
 Is | this | your | triumph, | this your | proud ap- |
 plause, |
 Children of | Truth, | and | champions | of her | cause? |
 25 For | this hath | Science | searched | on | weary | wing,
 By | shore and | sea— | each | mute and | living | thing? |
 Launched with I- | beria's | pilot | from the | steep, |
 To | world's un- | known, | and | isles be- | yond the |
 deep? |
 Or | round the | cope | her | living | chariot | driven,
 30 And | wheeled in | triumph | through the | signs of |
 heaven? |
 Oh! | star-eyed | science, | hast | thou | wandered | there, |
 To | waft us | home | the | message of de- | spair?— |
 Then | bind the | palm, | thy | sage's | brow to | suit, |
 Of | blasted | leaf | and | death-dis- | tilling | fruit! |
 35 Ah | me! | the | laureled | wreath that | murder | rears, |
 Blood-nursed, | and | watered | by the | widow's | tears,
 Seems | not so | foul, | so | tainted, | and so | dread,
 As | waves the | night-shade | round the | skeptic |
 head. |
Campbell.

2. THE GRAVE.

1. There is a | calm | for | those who | weep, |
 A | rest | for | weary | pilgrims | found, |
 They | softly | lie | and | sweetly | sleep, |
 Low | in the | ground. |

2. ʏ The | storm | ʏ that | wrecks the | wintery | sky | ʏ ʏ |
 No | more dis- | turbs ʏ | their | deep re- | pose, |
 ʏ Than | summer | evening's | latest | sigh, |
 ʏ That | shuts | ʏ the | rose. | ʏ ʏ | ʏ ʏ |
3. ʏ I | long to | lay | ʏ this | painful | head ʏ |
 ʏ And | aching | heart ʏ | ʏ be- | neath the | soil, |
 ʏ To | slumber | ʏ in that | dreamless | bed ʏ |
 ʏ From | all | ʏ my | toil. | ʏ ʏ | ʏ ʏ |
4. ʏ For | misery | stole me | ʏ at my | birth ʏ |
 ʏ And | cast me | helpless | ʏ on the | wild : | ʏ ʏ |
 ʏ I | perish ; | ʏ ʏ | O, my | mother | earth ! ʏ | ʏ ʏ |
 Take | home | ʏ thy | child. | ʏ ʏ | ʏ ʏ |
5. ʏ On | thy | dear | lap ʏ | these | limbs re- | clined, |
 ʏ Shall | gently | moulder | ʏ into | thee : | ʏ ʏ |
 ʏ Nor | leave | ʏ ʏ | one | wretched | trace be- | hind, |
 ʏ ʏ | ʏ Re- | sembling | me. | ʏ ʏ | ʏ ʏ |
6. Hark ! ʏ | ʏ a | strange | sound | ʏ af- | frights mine | ear ; |
 ʏ ʏ |
 ʏ My | pulse, | ʏ my | brain | runs | wild, | ʏ I | rave ; |
 ʏ ʏ | Ah ! | who art | thou | ʏ whose | voice I | hear ? | ʏ ʏ |
 ʏ ʏ |
 “ I | ʏ am the | Grave ! | ʏ ʏ | ʏ ʏ |
7. ʏ The | Grave, ʏ | ʏ that | never | spake be- | fore, |
 ʏ Hath | found at | length a | tongue | ʏ to | chide : | ʏ ʏ |
 O | listen ! | ʏ ʏ | I will | speak no | more : | ʏ ʏ |
 ʏ Be | silent, | ʏ ʏ | Pride. | ʏ ʏ | ʏ ʏ |
8. Art ʏ | thou a | wretch, ʏ | ʏ of | hope for- | lorn, |
 ʏ The | victim | ʏ of con- | suming | care ? | ʏ ʏ |
 Is | thy dis- | tracted | conscience | torn |
 ʏ By | fell de- | spair ? | ʏ ʏ | ʏ ʏ |
9. ʏ Do | foul mis- | deeds ʏ | ʏ of | former | times | ʏ ʏ |
 Wring with re- | morse | ʏ thy | guilty | breast ? ʏ |
 ʏ And | ghosts | ʏ of | unfor- | given | crimes | ʏ ʏ |
 Murder | ʏ thy | rest ? ʏ | ʏ ʏ | ʏ ʏ |
10. Lashed by the | furies | ʏ of the | mind, ʏ |
 ʏ From | wrath and | vengeance | ʏ wouldst thou | flee ? | ʏ ʏ |

Ah! | think not, | hope not, | fool! ♪ | ♪ to | find ♪ |
 ♪ A | friend | ♪ in | me. | ♪ ♪ | ♪ ♪

11. ㄅ By | all the | terrors | ㄅ of the | tomb, |
 ㄅ Be- | yond the | power of | tongue | ㄅ to | tell ! |
 ㄅ By the | dread | secrets | ㄅ of my | womb, |
 ㄅ By | death | ㄅ and | hell ! |
12. ㄅ I | charge thee, | live ! | ㄅ re- | pent and | pray ; |
 ㄅ In | dust thine | infamy | ㄅ de- | plore ; |
 There | yet is | mercy ; | ㄅ ㄅ go thy | way, |
 ㄅ And | sin ㄅ ㄅ no | more. | ㄅ ㄅ ㄅ ㄅ
13. ㄅ What | e'er thy | lot, ㄅ | ㄅ who | e'er thou | be, |
 ㄅ Con- | fess thy | folly, | ㄅ ㄅ kiss the | rod, ㄅ |
 And in thy | chastening | sorrows | ㄅ ㄅ see |
 ㄅ The | hand | ㄅ of | God. ㄅ | ㄅ ㄅ ㄅ ㄅ
14. ㄅ A | bruised | reed ㄅ | ㄅ he | will not | break ; ㄅ | ㄅ ㄅ |
 ㄅ Af- | flictions | ㄅ ㄅ | all his | children | feel, | ㄅ ㄅ |
 ㄅ He | wounds them | ㄅ for his | mercy's | sake, ㄅ |
 ㄅ He | wounds | ㄅ to | heal ! | ㄅ ㄅ |
15. Humbled | ㄅ be- | neath his | mighty | hand, ㄅ |
 Prostrate | ㄅ his | Providence a- | dore : |
 ㄅ 'Tis | done ! | ㄅ a- | rise ! | ㄅ ㄅ | He | bids thee | stand, ㄅ |
 ㄅ To | fall | ㄅ no | more. | ㄅ ㄅ | ㄅ ㄅ
16. Now, | traveler | ㄅ in the | vale of | tears ! |
 ㄅ To | realms | ㄅ of | ever- | lasting | light, ㄅ |
 ㄅ Through | time's | dark ㄅ | wilderness | ㄅ of | years, |
 ㄅ Pur- | sue | ㄅ thy | flight. ㄅ | ㄅ ㄅ | ㄅ ㄅ
17. ㄅ There | is ㄅ | ㄅ a | calm for | those who | weep, ㄅ |
 ㄅ A | rest ㄅ | ㄅ for | weary | pilgrims | found : |
 ㄅ ㄅ | ㄅ And | while the | mouldering | ashes | sleep ㄅ |
 Low | ㄅ in the | ground ; |
18. ㄅ The | sou , ㄅ | ㄅ of | origin | ㄅ di- | vine, | ㄅ ㄅ |
 God's | glorious | image, | ㄅ ㄅ | freed from | clay, ㄅ |
 ㄅ In | heaven's | ㄅ e- | ternal | sphere shall | shine |
 ㄅ | A | star | ㄅ of | day ! | ㄅ ㄅ | ㄅ ㄅ

19. ʼ The | sun | ʼ ʼ | is but a | spark of | fire, | ʼ ʼ |
 ʼ A | transient | meteor | ʼ in the | sky ; | ʼ ʼ |
 ʼ The | soul, | ʼ im- | mortal | ʼ as its | sire, |
 ʼ ʼ | Shall | ʼ ʼ | never | die.” | ʼ ʼ | ʼ ʼ |

Montgomery.

3. PSALM CXXXIX.

- O | Lord, ʼ | thou hast | searched me, | ʼ and | known me.
 | ʼ ʼ | ʼ ʼ | Thou | knowest my | down- | sitting | ʼ and mine
 | up- ʼ | rising ; | ʼ ʼ | thou under- | standest my | thoughts ʼ
 | ʼ a- | far | off. ʼ | ʼ ʼ | ʼ ʼ | Thou | compasses my | path, ʼ
 5 | ʼ and my | lying | down, ʼ | ʼ and art ac- | quainted with |
 all my | ways. | ʼ ʼ | ʼ For there is | not a | word in my |
 tongue, | ʼ but | lo, ʼ | O | Lord, ʼ | thou | knowest it | alto- |
 gether. | ʼ ʼ | ʼ ʼ | Thou hast be- | set me | ʼ be- | hind and
 be- | fore, ʼ | ʼ and | laid thine | hand up- | on me. | ʼ ʼ | ʼ ʼ |
 10 | Such ʼ | knowledge is | too | wonderful for | me : | ʼ ʼ | ʼ it
 is | high, ʼ | ʼ I | cannot at- | tain unto it. | ʼ ʼ | ʼ ʼ | Whither
 shall I | go ʼ | ʼ from thy | spirit ? | ʼ ʼ | ʼ or | whither shall
 I | flee from thy | presence ? | ʼ ʼ | ʼ ʼ | ʼ If I as- | cend ʼ |
 up into | heaven, | ʼ ʼ | thou art | there : | ʼ ʼ | ʼ if I | make
 15 my | bed in | hell, | ʼ be- | hold ʼ | ʼ thou art | there. | ʼ ʼ | ʼ ʼ |
 | ʼ If I | take the | wings of the | morning | ʼ and | dwell in
 the | uttermost | parts of the | sea : | ʼ ʼ | Even | there | ʼ shall
 | thy | hand ʼ | lead me, | ʼ and thy | right ʼ | hand shall |
 hold me. | ʼ ʼ | ʼ ʼ | ʼ If I | say, | Surely the | darkness shall
 20 | cover me : | ʼ ʼ | even the | night ʼ | ʼ shall be | light a- |
 bout me : | ʼ ʼ | Yea, | ʼ the | darkness | hideth | not from |
 thee ; | ʼ ʼ | ʼ but the | night | shineth as the | day : | ʼ ʼ |
 ʼ the | darkness | ʼ and the | light ʼ | ʼ are | both a- | like to
 | thee. | ʼ ʼ | ʼ ʼ |

For further training on the principles of this section it is recommended to the learner to score his own exercises and then read them. Let him commence by marking the heavy syllables in pieces selected for that purpose, both prose and poetry. When he has acquired a facility in

doing this, then let him in these same pieces determine the places for the rests, which, it is important to add, will be of more frequent recurrence in dignified than in sprightly style. And when he has done this, he will be prepared to commence dividing the matter into measures, and to test the correctness of the division by attempts to read the *pièces* thus scored.

This exercise will be of special service to those readers who have fallen into the habit of giving an improper stress to unimportant words, or of reading with a measured, scanning movement of the voice. This error is more common in the reading of poetry than of prose, and is often acquired in childhood, while learning to read under bad instruction. But in the training of the public speaker it will perform a much more important part, as it will not only adapt his delivery to the principles of good taste, but to that regular action of the heart and lungs which is so essential to the healthful exercise of the functions of life, but which is always interrupted just so far as the principles of this section are violated in speech. Persons of easy and graceful delivery speak according to these principles, though they may never have studied them; and in view of the consequences of their violation, we can scarcely avoid wishing that the movements of the voice were as little influenced by neglect, or subject to derangement by bad habits, as are the movements of the heart. Then would they always act in harmony, and health would at least *generally* be promoted rather than injured by the exercise of speaking.

SECTION II.

OF PAUSES.

RESTS in speech are to sentences, what the division into syllables is to words;—their object being to separate the language by which thought is expressed, into portions corresponding with the sense; for the purpose of presenting to the ear an idea of the connection of the thought, as more or less intimate and close. The clearness, and especially the dignity of style depend materially on the minute observance of all the requisite rests. That the learner may know what these are, the following enumeration is made.

The pauses marked by the comma, semicolon, colon, period, and other points which divide discourse into sentences, are for this reason called *Sentential* or *Grammatical* pauses. Of these, important as they are in a grammatical point of view, nothing need here be said, but that in the language of emotion, they give no intimation as to tone or inflection, nor even indicate with any definiteness the length of the pause. The comma, for example, sometimes, when it marks only the grammatical relation of words, indicating no rest of the voice, as in “Yes, Sir,” “No, Sir;” and at others, being used to mark a rest altogether beyond its ordinary length.

In the last section another set of pauses was developed, which depend entirely on the mechanism of the voice, and are independent of the usual marks of punctuation. Connecting themselves necessarily with the natural measured movement of the voice, they may be called by way of distinction *Rhythmic* pauses. Nothing need here be added concerning these, except the remark, that these two classes of pauses are from their very nature so interspersed in all

correct delivery, as to furnish every necessary facility for taking breath even in the most hurried utterance. It is only from their disregard, that injury or even inconvenience can arise to the speaker from too great an expenditure of air from the lungs.

There is another pause connected solely with rhetorical delivery, for the purpose of adding force to the expression of the emotions, and which may be called the *Rhetorical* or *Emphatic* pause. This pause, made immediately before or after the utterance of some striking thought, commands the special attention of the hearer, at the same time that it gives him time to fix the thought more deeply in his memory. It also indicates feeling on the part of the speaker. It is a means of enforcing sentiment, which requires to be used with caution, but which in the hands of a master is an element of great power. Its effect is well understood in music.

In the following examples this pause is marked by a dash.

1. Alexander wept: the great and invincible Alexander—wept at the fate of Darius.

2. Industry—is the guardian of innocence.

3. Mirth—I consider as an act, cheerfulness—as a habit of the mind. Mirth—is like a flash of lightning, that glitters for a moment; cheerfulness—keeps up a kind of day-light in the mind.

4. Men will wrangle for religion; write for it; fight for it; die for it; any thing but—live for it.

5. Vice—is a monster of so frightful mien,
As to be hated, needs but to be seen;
Yet seen too oft, familiar with her face,
We first—endure, then—pity, then—embrace.

6. America—is full of youthful promise; Europe—is rich in the

accumulated treasures of age; her very ruins—tell the history of times gone by, and every mouldering stone—is a chronicle.

7. Let not a monument—give you or me hopes,
Since—not a pinch of dust remains of Cheops.

8. Contemporaries—appreciate the man, rather than the merit;
but posterity—will regard the merit, rather than the man.

9. On whatever side we contemplate Homer, what principally strikes us, is—his wonderful invention.

10. It is an honor to a man to cease from strife; but every fool
—will be intermeddling.

11. Some—place the bliss in actions, some—in ease;
Those—call it pleasure, and contentment—these.

The Pause which marks the Transition from one paragraph or division of discourse to another is too important to be overlooked. This may be called the *Paragraphic* pause. As a mere pause, it is sufficient to remark that it is longer than that which marks the division of periods, which are more closely related to each other. It is however accompanied with several other agencies.—1. It is preceded by the Prepared Cadence. 2. It is followed by a change in Pitch and usually by some change in the Phrases of Melody. 3. It is the place where the Transitions most frequently occur, which mark the changes of sentiment in discourse, and which were made the subject of a section in the last chapter.

In practice this pause will be found to furnish to the speaker a very convenient occasion to return to a lower note, a slower utterance, or a freer movement of the voice, when he finds himself speaking on too high a pitch, too rapidly, or in a monotonous and constrained manner.

There are two pauses which belong exclusively to verse,

and are hence called *Musical* Pauses; the *cesural* pause which divides the line into two parts, and the *final* pause at the end of the line.

1. The cesural pause is not essential to verse, as the shorter kinds of measure do not recognise it; but in our heroic and blank verse, consisting of five feet, it can never be omitted in reading, without destroying its euphony. This pause may exist in any part of the line, but is most agreeable when found in the middle; that is, in the middle of the third foot, as in the first five lines of the following:—

Can that arm measure with an arm divine?
And canst thou thunder with a voice like mine?
Or in the hollow of thine hand contain
The bulk of waters, ... the wide spreading main,
When, mad with tempests, ... all the billows rise
In all their rage, ... and dash the distant skies?

The cesural pause may be found at the end of the first, second, or third foot, or in the middle of the second or fourth. The euphony is diminished as the place of this pause departs from the middle of the line—but is greater when it occurs before the middle than after it. It is however for the *writer* to determine the place of the cesural pause, and for the *reader* to observe it, and mark it with his voice.

2. The other pause peculiar to poetry occurs at the end of the line, and is hence called the *final* pause. When not coincident with the Grammatical pause, it is introduced by the phrase of the monotone or the rising or falling di-tone, with no downward slide of the voice. In the *reading* of verse, the end of every line should be marked by such a rest, unless forbidden by the closeness of the gramma-

tical connection with the following line. As regards *rhyme*, there is no doubt but the end of each line should be made quite perceptible to the ear; and if the same is not done in blank verse, it often differs but little from prose. On the stage, however, where the appearance of speaking in verse should always be avoided, this resemblance to prose is not a defect; and the ends of the lines, where the sense does not require it, need not be marked by a rest.

Great care should be taken by the reader in determining the proper place of the cesural pause; and the length to be given to this, as also to the final pause, will furnish a good exercise for his judgment, as it will afford a good test of his taste. If made too long, or if accompanied with any error of intonation, it gives a mechanical stiffness to the movement of the verse, and passes into a decided fault.

SECTION III.

OF THE READING OF POETRY.

THE principles which are laid down in the several sections of the second chapter of this manual, are as applicable to the reading of poetry as of prose; but in their application, there are some slight differences which need to be noticed.

I. As regards *Accent*, we have made no difference between prose and poetry. In either case, the laws are determined by usage. But,

1. The poet may violate these laws in the expression of some harsh sentiment, for the purpose of making the sound to correspond with the sense. Thus Milton,—

——— On a sudden open fly,
With *impetuous* recoil, and jarring sound,
The infernal doors; and on their hinges grate
Harsh thunder.

The reader in such a case should yield to the preference of the writer, in violation of usage.

2. Where, without any particular reason, the poet has done violence to the laws of accent, there may in general be a compromise of the jarring requisitions of the metrical and the common accent, so as to avoid any considerable harshness, by accenting both the syllables. Thus—

Our *supreme* foe, in time may much relent.
Of thrones and mighty seraphim *prostrate*.
Encamp their legions, or with *obscure* wing.

3. Where this compromise cannot be effected the customary accent is to take precedence.

4. When the rhythm of verse seems to require an accental stress on unimportant words or syllables which would have no such stress in prose, it should not be given. Thus *the* and *of*, and the other particles with which our language abounds, should never (except in rare cases where they are made emphatic) be considered as long, or accented.

5. In poetry, the Temporal accent should be given on all syllables of indefinite quantity; and the Radical specially avoided, except on the most abrupt syllables.

II. The principles of *Emphasis*, of the *Drifts of Melody*, of *Expression*, and of *Transition*, are applied, in all respects, the same in poetry as in prose. The learner however may be informed, that in poetry he will find a more comprehensive field for their employment. Poetry is the language of feeling.

III. All the kinds of *Pauses* used in the reading of prose are also common to poetry, as well as those described in the last section as peculiar to verse.

IV. The short syllables which would be pronounced in the reading of prose, even though apostrophized by the writer or the printer, should be pronounced also in poetry. The occurrence of such syllables varies the melody ; and is most common with the *best poets*.

The *dactyl* often adds a short syllable in the first foot of the verse, thus :—

Fürřioůs he spoke, the angry chief replied.
Műrműřing, and with him fled the shades of night.

The *tribrach* occurs frequently in the third and fourth feet, thus :—

And rolls impetűoůs tű the subject plain.
And thunders down impetűoůs tű the plain.

And the *anapæst* is of frequent occurrence in any place in the line, except the first. Witness the following :—

On evěřř sűde with shadűwřř squądrons deep.
And hosts infuriąte shąke the shudděřřing grűund.

V. In the reading of RHYME in particular, it may be remarked, that there should be the same *variety* in the Phrases of Melody and the Cadence, as in the reading of blank verse, or prose. The regular recurrence of similar sounds, superadded to the measure, exposes the reader to the danger of too great uniformity in the employment of the phrases of melody, or of a return to the same note at the end of the lines.

It will often require great care and attention on the part of the learner, to rid himself of bad habits of reading poetry,

acquired in early life. In view of the kind of instruction usually given to children in our schools, and the real difficulties attending the reading of verse, it is perhaps not remarkable that so few read it well.—The following exercises will introduce the learner to the practice on the pauses peculiar to poetry, which he may carry to any extent on examples of his own selection. The dots . . . indicate merely a vocal rest, with no expressive intonation; and are hence a fit emblem of the *musical pause*.

EXAMPLES.

1. Of Man's first disobedience, . . . and the fruit . . .
Of that forbidden tree, . . . whose mortal taste . . .
Brought death into the world, . . . and all our wo,
With loss of Eden, . . . till one greater Man . . .
- 5 Restore us, . . . and regain the blissful seat,
Sing, heavenly Muse, . . . that on the secret top . . .
Of Oreb, or of Sinai, . . . didst inspire . . .
That shepherd, . . . who first taught the chosen seed,
In the beginning . . . how the Heavens and Earth . . .
- 10 Rose out of Chaos! . . . Or, if Sion hill . . .
Delight thee more, . . . and Siloa's brook, that flowed . . .
Fast by the oracle of God; . . . I thence . . .
Invoke thy aid . . . to my adventurous song,
That with no middle flight . . . intends to soar . . .
- 15 Above th' Aonian mount . . . while it pursues . . .
Things unattempted yet . . . in prose or rhyme.

2. O Muse! . . . the causes and the crimes relate;
What goddess was provoked, . . . and whence her hate,
For what offence . . . the queen of heaven began . . .
To persecute so brave, . . . so just a man;
- 5 Involved his anxious life . . . in endless cares,
Exposed to wants, . . . and hurried into wars!
Can heavenly minds . . . such high resentment show,
Or exercise their spite . . . in human wo?

3. Oh! Sacred Truth! . . . thy triumph ceased awhile,
 And Hope, thy sister, . . . ceased with thee to smile,
 When leagued Oppression . . . poured to northern wars . . .
 Her whiskered pandours . . . and her fierce hussars,
 5 Waved her dread standard . . . to the breeze of morn,
 Pealed her loud drum, . . . and twanged her trumpet horn;
 Tumultuous horror . . . brooded o'er her van,
 Presaging wrath to Poland . . . and to man!
 Warsaw's last champion, . . . from her height surveyed,
 10 Wide o'er the fields . . . a waste of ruin laid.—
 Oh! Heaven! he cried, . . . my bleeding country save;
 Is there no hand on high . . . to shield the brave?
 Yet, though destruction . . . sweep these lovely plains,
 Rise, fellow-men! . . . our country yet remains!
 15 By that dread name, . . . we wave the sword on high,
 And swear for her to live! . . . with her to die!

4. Lo, the poor Indian! . . . whose untutored mind . . .
 Sees God in clouds, . . . or hears him in the wind;
 His soul, . . . proud Science never taught to stray . . .
 Far as the solar walk, . . . or milky way;
 5 Yet simple Nature . . . to his hope has given,
 Behind the cloud-topped hill, . . . an humbler heaven;
 Some safer world . . . in depth of woods embraced,
 Some happier island . . . in the watery waste,
 Where slaves once more . . . their native land behold,
 10 No fiends torment, . . . no Christians thirst for gold.
 To Be, . . . contents his natural desire,
 He asks no Angel's wing, . . . no Seraph's fire;
 But thinks, . . . admitted to that equal sky,
 His faithful dog . . . shall bear him company.

SECTION IV.

OF THE GROUPING OF SPEECH.

THE idea involved in the Grouping of Speech, requires for its full development a careful analysis of written language. Such an analysis shows, that words sustaining a close grammatical relation to each other are often separated by intervening words and clauses. To the eye of the reader the connection may be apparent, and the meaning is generally obvious; but not so with the hearer. There must be expedients adopted by the reader or speaker, to present such sentences to the ear of the hearer as they naturally present themselves to the eye of him who reads, or the sense may often remain obscure; and particularly in poetry, where the greatest involutions and transpositions of style occur. Among these expedients may be enumerated:

1. The application of Emphatic force to words having a close grammatical connection, but separated by other matter.—The following will serve as an example:—

GO PREACH TO THE COWARD, thou death-telling seer!

OR, if gory Culloden so dreadful appear,

DRAW, dotard, around thy old wavering sight!

THIS MANTLE, to cover the phantoms of fright.

2. The same object is secured by an abatement of the force, and a quickening of the time in reading the matter which intervenes between the related words or parts of a sentence.—These circumstances of Force and Time, though perfectly distinct, in such cases coincide, and constitute what may be called the *Flight of the Voice*. We shall present it to the eye thus:—

Thus saying, from her side the fatal key,

Sad instrument of all our wo, she took.

Let us (since life can little more supply
Than just to look about us and to die)
Expatriate free o'er all this scene of man.

3. The same principle may extend to the shortening of the *pauses* which intervene between words closely related to each other.—This will be illustrated by a *slur* over the pause thus shortened:—

Say first, for Heaven hides nothing from thy view,
Nor the deep track of hell.

4. Another expedient is, the employment of the Phrase of the Monotone, (and sometimes of the Rising Ditone,) instead of allowing the voice to fall at the pauses which intervene between the related parts. Example:—

On the other side,
Incensed with indignation, Satan stood
Unterrified, and like a comet burned,
That fires the length of Ophiuchus huge,
In the Arctic sky.

Though these are distinct elements, and each capable of an independent illustration, no two are opposed to each other, but any or all of them may be combined to secure one common object. This the following examples will sufficiently illustrate:—

1. So spake our sire, and by his countenance seemed
Entering on studious thoughts abstruse, which EVE
Perceiving, where she sat retired in sight,
With lowliness majestic from her seat,
And grace that won who saw to wish her stay,
ROSE, and went forth among her fruits and flowers,
To visit how THEY prospered, bud and bloom,
HER NURSERY; they at her coming SPRUNG,
And, touched by her fair tendance, GLADLIER GREW.

2. The SUN was sunk, and after him the STAR
 Of HESPERUS, whose office is to bring,
 Twilight upon the earth, short arbiter
 Twixt day and night; and now from end to end
 NIGHT's hemisphere had veiled the horizon round:
 WHEN SATAN, who late fled before the threats
 Of Gabriel out of Eden, now improved
 In meditated fraud and malice, bent
 On man's destruction, maugre what might hap
 Of heavier on himself, FEARLESS RETURNED.

3. As the VINE, which has long twined its graceful foliage about the oak, and been lifted by it into sunshine, will, when the hardy plant is rifted by the thunderbolt, cling round it with its caressing tendrils, and bind up its shattered boughs; so is it beautifully ordained by Providence, that WOMAN, who is the mere dependent and ornament of man in his happier hours, should be his stay and solace when smitten with sudden calamity; winding herself into the rugged recesses of his nature, tenderly supporting the drooping head, and binding up the broken heart.

4. So spake the false dissembler UNPERCEIVED;
 For neither MAN nor ANGEL can discern
 HYPOCRISY, the only evil that walks
 Invisible, except to God alone,
 By his permissive will, through heaven and earth.

5. May the LIKE SERENITY in such dreadful circumstances, and a DEATH EQUALLY GLORIOUS, be the lot of all whom TYRANNY, of whatever denomination or description, SHALL, in any age, or in any country, CALL to expiate their virtues on the scaffold.

The exercise suggested in this section may well be continued, for which examples may everywhere be found. It involves an analysis of written language, which has to be made mentally by him who understands what he reads, whether he makes it sensible to the ear of the listener or not. But to the speaker, or to him who is accustomed to read aloud to others, it is not less necessary that he should

be able to make others understand, than that he should himself understand, what he speaks or reads.

But this is not the only advantage to be derived from this kind of exercise. Dr. Barber, when treating of this subject, takes occasion to speak of the intimate connection between the arts of composition and delivery. He remarks:—"It must be obvious, that such an analysis as is necessary to present a clear picture of thought in delivery, cannot fail to reveal the latent beauties as well as defects of composition. The art of Rhetoric cannot fail to derive assistance from that of Elocution; since a careful consideration of the nice relations of thought in written language is constantly necessary to its practice. Every exertion of it consists in the application of a subtle test, by which composition, as a medium of conveying thought and sentiment, is tried. The arts of Rhetoric and Delivery are therefore intimately related and assist each other; and we may remind those who affect great zeal for the one, and condemn the other, of what Bacon used to say, when he experienced a temporary difficulty from two passages of Scripture, which he could not immediately reconcile:—'Ye are brethren, why strive ye?'"

The question was once asked by the Bishop of Cloyne, in relation to Great Britain, "Whether half the learning of the kingdom was not lost for want of having a proper delivery taught in our schools and colleges?" and a similar inquiry cannot but force itself on any thoughtful observer, in regard to our own country. Our systems of education seem to be based on the supposition, that nothing is essentially necessary to language but *words*. The graphic art,

as presented in our books—even the text-books furnished for the use of children, exhibits nothing but words, and marks indicating the rests of the voice. In regard to the tones, emphases, quality of the voice, &c., they have no visible signs. For these we depend entirely on nature, and on the instructions of the living teacher. But in teaching a language of words, in the absence of all effective instruction in regard to this other language, even the suggestions of nature are countervailed; and in reading what they do not understand, children first learn to lay aside their natural tones and inflections—the language which alone can truly express the feelings. Thus early they acquire reading tones, widely different from the natural tones of speech; and these too often, for want of correction, grow with their growth and strengthen with their strength; from reading are transferred to the rehearsal upon the stage of what they commit from books; and thus not unfrequently the professional man—the public speaker even—engages in the hopeless task of sustaining the cause of injured innocence, of rousing up an oppressed people to the avenging of their wrongs, or the still harder task of moving the depraved heart to the choice of a course of virtuous action,—by the use of a language of *words*.

In view of such a state of things, Sheridan says,—“When we reflect, that not only every thing which is pleasurable, every thing which is forcible and affecting in utterance, but also the most material point necessary to a full and distinct comprehension of the sense of what is uttered, depends upon the proper use of the *Elements of Expression*; it may well astonish us to think, that so essential a part of language should in a civilized country be wholly neglected. Nay worse, that our youth should not only be uninstructed

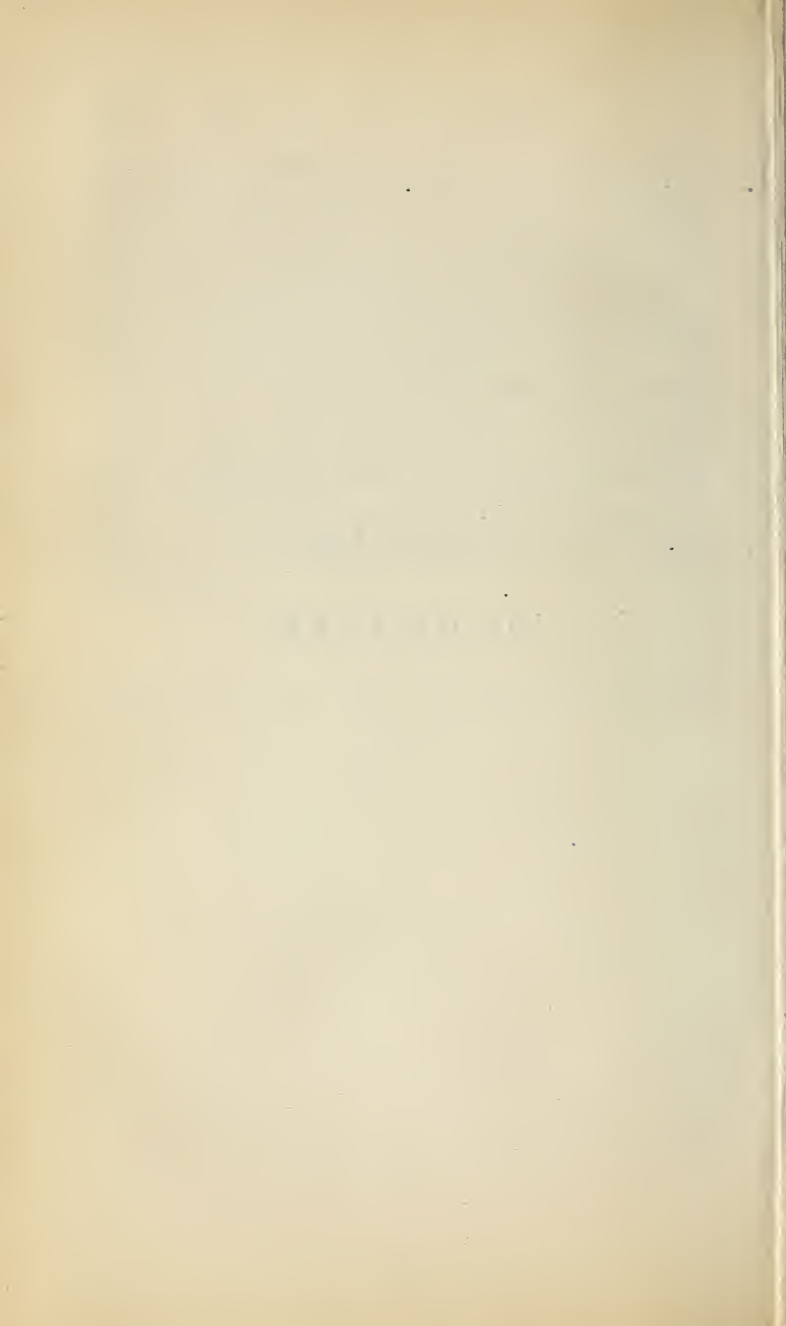
in the true use of these, but in the little art that is used, they should be early perverted by false rules, utterly repugnant to those which nature has clearly pointed out to us. In consequence of which, all the noble ends which might be answered in a free state, by a clear, lively, and affecting public elocution, are in a great measure lost to us. And how can it be otherwise, when we have given up the vivifying, energetic language, stamped by God himself upon our nature, for that which is the cold, lifeless work of art, and invention of man? and bartered that which can penetrate the inmost recesses of the heart, for one which dies in the ear, or fades on the sight." This we have done; and, strange to tell, have done it in the very face of the universal admission, that while *few* can be moved by *reason*, *all* can *feel*.

Children should never be permitted to read what they cannot understand; the school-boy should never be permitted to commit a piece for rehearsal upon the stage, till he has been taught the principles on which it should be read and spoken: and in our higher institutions of learning, all that has been neglected in the preparatory training should be supplied by a patient system of practical instruction, embracing every point which is essential to an effective and powerful delivery. But most of those who have charge of the business of elementary instruction, are themselves ignorant of the very simplest elements of elocution; nor in many of our higher seminaries of learning, is any but the most feeble attempt made to supply the defect of early education arising from this source. Even in some of our colleges, every attempt to set forth this subject will be met with coldness and neglect. But may it not be hoped, that the time is near, when a distinction shall be every-

where made between those seminaries and colleges which send out from their walls those who by a good delivery are prepared to make effective use of all their other acquisitions, and those whose sons have only their certificates and diplomas to present to the public as evidence of their education. While speech and reason are among the leading characteristics of man, it is melancholy to reflect on the enormous waste of *reasoning* power among the educated class of society, arising from the neglect to cultivate the *power of speech*! Our country abounds in good writers, while a good speaker is really almost a prodigy. The sole reason of this is, that Rhetoric and all the elegances of Composition are taught, while Elocution is left to nature and to chance.

PART II.

OF GESTURE.



CHAPTER I.

ELEMENTS OF GESTURE.

SECTION I.

PRELIMINARY REMARKS.

GESTURE is used in this Manual to include the whole of the *action* of the orator ; and embraces that part of delivery which addresses itself to the eye, as distinguished from the Voice or that part which appeals to the ear. Besides, therefore, what is more commonly understood by gesture, it embraces the expression of the countenance and attitude,—every thing indeed by which the painter gives life to his portrait or the parent communicates with his infant child.

The first thing to be remarked in regard to the action appropriate to the expression of sentiment, and which consequently falls under our notice in this part of our Manual, is, that it is *natural*. As evidence of this, it is, next to the *tones*, the earliest language employed and the earliest learned by the child. The one has been called the speech, the other, the hand-writing of nature. These constitute the only language which never deceives ; and the only language which is alike understood by all—the learned and the unlearned. Though natural, it is to some extent voluntary. “Thus,” in the language of Austin, “anger threatens, affright starts, joy laughs and dances, but nature does not by any means suggest (except it may be to some chosen few) the most dignified or graceful expressions of those various passions ; as may be sufficiently observed in the untutored extravagance and uncouth mo-

tions of the vulgar,—in the gesticulations of mirth in their dances, and of anger in their quarrels. These, though they may be perfectly intelligible, and strongly energetic, degrade the person who uses them from all pretensions to the character of liberality of mind, or of enlightened eloquence; and are more likely to excite in the cultivated spectator laughter or disgust, than the kindred passion of the gesticulator.”

The *first* stage of gesture, then, as it may be called, corresponds with the natural tones of the voice, and consists of the involuntary visible symbols of expression which connect themselves with the stronger passions of the mind, such as the motion of some of the muscles of the face, the change of the color of the countenance, and certain sudden gesticulations which sometimes extend to the whole body. These are the offspring of the natural sympathy which exists between the action of the mind and the material frame. But the effects of this sympathy do not stop here. It prompts to a variety of movements which are much more under the control of the will than those to which we have referred. These constitute gesture in its *second* stage, and by way of distinction may be called voluntary. Being to a certain extent under the control of the will, they may be influenced by the force of example, and may become awkward by the imitation of some bad model, or by being put forth under the constraints of natural diffidence, or by the employment of a manuscript in delivery. From the same causes, gesture may be altogether suppressed.—Excess of natural excitement too, may lead to too great rigidity of muscle, and to a total inattention to the gestures; and this can scarcely fail to result in the entire absence of every thing like grace in the action of the speaker. Ges-

ture, then, as an art, requires to be studied not less than Grammar or Logic.

The voluntary gestures may well therefore become the subject of *instruction*. The muscles by which they are made are all voluntary muscles, not less than are those employed in penmanship, or in playing upon a musical instrument; and thus, by a course of private training similar to that to which in these other cases they are subjected, they may be brought perfectly under the control of the will, so as to produce with all the precision of a natural habit such action as shall please instead of offending the eye. Such action, considered merely as a matter of taste, has the same advantage over the awkward movements of the untutored speaker, as a neat and elegant dress has over the slovenly apparel of a clown: it bespeaks the favor and attention of the hearer. But as the language of sentiment and feeling, it performs the higher office of arousing the mind of the speaker and inspiring him with feelings suitable to the subject and the occasion, of giving force and impressiveness to the sentiments he utters, and thus of exciting and keeping alive an interest on the part of his auditory. By this feeling of interest alone, is the popular mind roused up to a full appreciation of the importance of the matter in hand. Yet all this is to be done, not by the employment of any artificial means, but by the use of the *cultivated natural* powers. No affectation can equal the simple dignity of nature, which however rarely becomes visible till freed from the rubbish of artificial defects and polished by art.

It may not appear perfectly obvious, that a neglect of the principles of gesture may affect injuriously the character even of written composition. Yet who, if wanting in an effective elocution, would attempt rhetorical expression

or eloquent arrangement, in a sermon or discourse intended to be delivered by himself? So far from this, to adopt the language of a distinguished writer on this subject, "If even a figure or brilliant thought should occur to him, he rejects it as not of a piece, or in the language of Sterne, as 'intended for another man;' and if in his researches on his subject, he meets with any thing beautiful as well as illustrative, he strips it of its ornaments, and clothes it in the plain garb of household labor. He blushes to introduce a figure too elegant to be reckoned of his society, and which he knows not how to present as he ought. To be able to write with spirit a rhetorical composition which a man is to pronounce himself, he must also feel his own ability to deliver it with spirit. And therefore the ignorance or neglect of rhetorical delivery must be considered as one great impediment to the progress even of written eloquence."

It should be remarked in passing, that feeling cannot be expressed by words alone, or even by the tones of the voice: it finds its best, and oftentimes its only expression in the flash of passion on the cheek, in the speaking eye, the contracted brow, the compressed lip, the heaving breast, the trembling frame,—in the rigid muscle and the general bearing of the entire body. And when emotion or passion thus speaks, its language is often confined to no particular part of the body, but the living frame as a whole sympathizes in the action. Still, in treating of this part of our general subject, to facilitate the imparting of instruction, as well as to furnish the materials for giving an intelligent description of the action of a speaker, an analysis of the *elements* of gesture, as arising from different parts of the body, will be first given. Such an analysis,—having a

reference however to the action of the orator rather than the actor,—will be presented in the several sections of this chapter; while the attention of the learner is successively called to the Feet and Lower Limbs, the Head and Trunk, the Eyes and Countenance, the Hand, and the Arm.—Some of the elements appropriated only to epic or dramatic action, will be noticed in the Appendix.

This will lead to a somewhat minute detail of particulars, with all of which however the learner should be made acquainted, that he may have a full knowledge of all the means which nature and the best usage have placed at his command, not only for the purpose of enforcing sentiment, but also for enabling him to give interesting variety to the action by which this is to be effected. And he may here be reminded, that oratory is no new art of mere modern invention; but that the principles which we present are the same with those which have come down over the lapse of more than two thousand years; and that the best models of excellence of our own time are those which approach nearest to the great masters of antiquity, whose writings and opinions have fortunately survived the wreck of much other matter. These principles then come to us with all the authority which time and experience can impart to them. Had we competent teachers in this department, and perfect models for the imitation of the young, the learner might aim directly at the acquisition of great excellence in oratory. As it is, his first object should be to free himself from bad habits, and from all artificial constraints, then to avoid faults, and thus indirectly by frequent and continued practice to acquire the beauties and the graces which will naturally engraft themselves on his delivery. To the accomplishment of this end, this Part of our work is directed.

SECTION II.

OF THE FEET AND LOWER LIMBS.

THE propriety of commencing this part of our subject with a consideration of the Feet and Lower Limbs will become obvious to the learner as we pass along. To the orator nothing is unimportant which contributes to the general impression he makes upon his audience ; and this depends very materially on the dignity and grace of his movements. And what particularly concerns us to remark at this point is, that dignity and grace in the standing figure are known to depend on the positions of the lower limbs, which should be such as to give to the body both firmness of support and facility of movement. Mere firmness or stability can be secured, when combined with every degree of awkwardness ; and rude strength most frequently perhaps supports the weight of the body equally on both feet. Firmness and grace however are combined, when the weight of the body is principally supported on one leg, and the other so placed as to preserve the balance of the body and keep it from tottering, at the same time that it is left free to move at will. Austin has remarked, that this is the position adopted in the Apollo, the Antinous, and in other beautiful and well-executed statues. In this position, the foot which supports the body is to be firmly planted, and the body so erect that a perpendicular line let fall from the centre of the neck should pass through the heel of that foot. Either foot may thus support the body, and may be more or less advanced than the free foot ; thus giving four positions which are the only ones suited to oratory. The conditions of all these are, *first*, that the feet are to be separated from each other only three or four inches ;

secondly, that the toes of the foot which supports the body, as well as of the other, should be turned moderately outward; and *thirdly*, that the feet should be so placed, that lines passing lengthwise through the two feet, shall cross each other under the heel of the foot least advanced.

First Position of the Right Foot.

In this position, the right foot is firmly planted, and sustains the weight of the body. The left foot forms nearly a right angle with the other, and rests only on the ball of the great toe.—In the ground-plan of this figure, the right foot which rests firmly on the ground is deeply shaded; the part of the left which touches the ground is shaded lightly. (See Fig. 1.)



Second Position of the Right Foot.

In this position also, the right foot is advanced, while the weight of the body is on the left.—In the plan therefore, the left foot is deeply shaded; and the right, though it rests upon the ground throughout its whole extent, is shaded more faintly. In this position, the angle which the feet make with each other is but about 75 degrees. (See Fig. 2.)



First Position of the Left Foot.

This is in all respects analogous to the first position of the right foot. The plan presents that position reversed. (See Fig. 3.)

Fig. 3.



Fig. 4.



Second Position of the Left Foot.

This position likewise is in all respects analogous to the corresponding position of the right foot, as Fig. 4 will show.

These are believed to be the most natural and easy positions which the speaker can assume; and yet when first attempted they may seem to require an effort. The learner will soon however find himself perfectly at ease in them, and familiarity will secure their adoption as a matter of habit. With this familiarity, all attention to studied precision or measured exactness should be laid aside. Affectation and grace can never exist together. Though the sustaining foot is to be planted firmly, and the knee of that leg straightened, yet there should be no contraction or rigidity of muscle; and the other foot and limb must be kept relaxed.

An observance of the foregoing rules will do much to guard the learner against a variety of errors; some of the most common of which we shall here notice.

Errors in the Position of the Feet.

1. *The sustaining of the weight of the body on both feet equally.*—

This is objectionable mainly, as rendering changes of position inconvenient. (See Figs. 5, 6.)

2. *The throwing of the weight of the body forward upon the ball*

of the foot, instead of having it rest upon the heel.—This has less of firmness and less of dignity than the erect attitude.

3. *The placing of the feet too close together.*—This diminishes the base of support; thus rendering the position less stable, and of course restricting the free use of the arms in gesture. (See Fig. 7.)

Fig. 5.



Fig. 6.



Fig. 7.



Fig. 8.



Fig. 9.



4. *The separating of the feet too far from each other.*—If thus placed, and on a line with each other, there is produced a very awkward and slovenly appearance; and if the one is placed in advance of the other, a swaggering theatrical air is presented, entirely inconsistent with the simplicity of the positions suited to the orator. (See Figs. 8, 9.)

5. *The pointing of the toes straight forward, or not turning them outward to the extent of the angle above described.*—This may be combined with any of the faults just named, and will greatly heighten the awkwardness of those positions. By itself, it diminishes the base of support and thus renders the positions of the body less stable; and tends to expose the side of the speaker to his audience instead of the full front.

6. *The bending of the leg which should sustain the body, or the keeping of the free one straight and rigid.*—Either of these errors of position throws the body into an ungraceful attitude. (See Figs. 10, 11, 12.)

Fig. 10.



Fig. 11.



Fig. 12.



Without referring at this point to the occasions which call for changes of position in the lower limbs, it may be

remarked that the only changes of position which seem to be required or admitted in oratory—are *advancing* and *retiring*. Either of these movements may be made from either of the four positions before described; and the directions which follow are designed simply to insure that these changes shall be made with the utmost simplicity, and with an entire freedom from display. For this purpose they must be made under the following conditions:—*First*, the speaker must advance or retire, when on the stage, by a step of only moderate length—something less than the ordinary walking step. *Secondly*, the change must always commence with the free foot. *Thirdly*, the outward direction of the toes noted in the several positions must be preserved during the changes; and *fourthly*, the changes must be in the following order:—1st. *The advance from the first position of either foot*—is made by passing into the first position of the opposite foot; and *the advance from the second position*, by passing into the first position of the same foot. 2nd. *To retire from the first position of either foot*, it is only necessary to pass into the second position of the same foot; and *to retire from the second position*, to pass into the second position of the opposite foot. It may assist the learner, to remember that *the advance* should thus always bring him into the *first* position of one of the feet; while *in retiring*, he always falls into a *second* position.*

* NOTE TO THE TEACHER.—These positions and changes of positions, being the most easy and simple, by a little practice become perfectly natural. An entire class, or section of a class, may advantageously be trained together in this kind of exercise. First, let the class be required to take the second position of the right foot, (which for convenience may here be designated by R. 2; and the other positions in a corresponding manner.) Then let them be required to *advance* and *retire*, according to the following table, which may be extended and combined, at the pleasure of the teacher.

The observance of these simple rules will render any changes of position called for in oratory easy and natural, at the same time that it will afford a guaranty against all awkwardness or apparent affectation. The following are among the most common errors in the employment of the lower limbs.

Errors connected with Changes of Position.

1. *The movement to the right or left*, as distinguished from the free movement forward and backward, in the regular process of advancing and retiring.—Such sidelong movements may be proper for the actor, though not called for in oratory; hence the notice of them is reserved for the Appendix.

2. *The making of the step too long or too short*.—The theatrical stride, and the short shuffling step of hesitating timidity—are equally inconsistent with the true dignity of the orator.

3. *The attempt to change the position by moving the foot which supports the body*.—To move this foot requires two successive efforts,—the first being necessary to set the foot free. This complex movement is always unnecessary, and consequently awkward.

From R. 2, advance to R. 1.	From L. 2, advance to L. 1.
“ R. 1, return “ R. 2.	“ L. 1, return “ L. 2.
“ R. 2, retire “ L. 2.	“ L. 2, retire “ R. 2.
“ L. 2, advance “ L. 1.	“ R. 2, advance “ R. 1.
“ L. 1, advance “ R. 1.	“ R. 1, advance “ L. 1.
“ R. 1, advance “ L. 1.	“ L. 1, advance “ R. 1.
“ L. 1, retire “ L. 2.	“ R. 1, retire “ R. 2.
“ L. 2, retire “ R. 2.	“ R. 2, retire “ L. 2.

At first, each of these changes should be made slowly, and the position may be given which should succeed; but after a very little practice, the only direction given should be—to *advance* or *retire*, when care must be taken to see that it be done correctly.

4. *The advancing with the toes pointing straight forward, or turned outward by too small an angle.*—This step, besides appearing less graceful, leaves the body unsupported on the side from which the toes are diverted.

5. *The falling into a wrong position after advancing or retiring.*—Any other positions, or modes of changing the position, than those already pointed out, are wanting both in simplicity and grace.

SECTION III.

THE HEAD AND TRUNK.

THE attitude and general bearing of the whole person depend on the position of the head and trunk; and the position of these depends so materially on the management of the feet and lower limbs, that if the rules of the preceding section are carefully observed, there is little danger that in regard to this any thing shall be wrong.

In dramatic action, the *head* performs a very important part. Shame, pride, dislike, horror, and many other passions and feelings do not admit of a full expression but by the action of the head. Such action however has little to do with grave delivery, either in declamation or in oratory—whether in the pulpit, at the bar, or in the senate. The dignified self-possession suited to oratory preserves the head erect, permitting it neither to fall forward upon the breast, to incline to the side, nor to be thrown back in the attitude of haughtiness or defiance.—The positions of the *body* too may be made in the highest degree significant, as they may vary from the air of pride or disdain, which throws the body back from the persons addressed,—to the prostration, which marks the utmost degree of abasement

and humility. Oratory however requires only the erect position of self-sustained dignity, and allows no marked deviation from this position.

To be more particular,—the body of the speaker should be well balanced and sustained erect on the supporting limb; the head likewise should be sustained with manliness and grace; he should front his audience—presenting himself, as Quintilian expresses it, *æquo pectore*, and with his face as well as his breast directed to those whom he addresses; and the shrugging up of the shoulders should also be carefully guarded against.—This perfectly erect position of the body and the head should however yield to every gesture of the arm. That which mainly distinguishes the movements of the living body from those of the machine, is the sympathy which produces a perfect correspondence in the action of all the parts. A temporary inclination of the entire body in the direction of the gesture of the arm is not then opposed to the rules here laid down.

The following are among the common errors which, it will be perceived, are at variance with the foregoing directions :

Fig. 13.



Errors in the Position of the Head and Trunk.

1. *The rigid square position of the body*, which arises from the constrained position of the supporting leg.—However such attitudes may be suited to a military man, they find no countenance in the rules laid down for the orator. This is diametrically opposed to what Cicero calls the *virilis flexus laterum*—the manly inclination of the sides, which is represented in Fig. 13; where it appears the supporting limb is not perpen-

dicular, but inclined so as to bring the centre of the body into the line of the supporting foot. The perpendicular, rigid position of the supporting leg produces the error we would here describe; and in this erroneous position of the body, there will be less sympathy with the movements of the arms, and consequently less of ease and grace, than in the position represented in the figure.

2. *The elevating and retracting of the head too much.*—This position presents an air of arrogance or at least of indifference; and generally arises from the erroneous position of the lower limbs represented in Fig. 12, page 230, which position has a tendency to throw the body also back too far from the audience.—The error opposed to this, is *the hanging of the head bashfully down*.

3. *The reclining of the head towards the shoulder*, presenting the appearance of languor or indolence.

4. *The motion of the head in gesture, unaccompanied with the arm and hand.*—This error is more common with those who have been accustomed to read from a manuscript, than with those who have trained themselves properly to the practice of oratory. Indeed some motion of the head is allowable in situations where gestures of the hand are not admitted, as in private conversation, or when one is reading or lecturing in a sitting posture.

5. *The exposing of the side to the audience*, instead of the breast.—This generally arises from pointing the toes straight forward in the movements which lead to changes of position, instead of keeping them turned outward according to the rule.

6. *The inclination of the body forward*, as when the sustaining limb is bent at the knee, or the weight of the body rests on the ball of the foot.

Fig. 14.



7. *The swaggering protrusion of the body* represented in Fig. 14, which most commonly originates in too wide a separation of the feet.

8. *The inclination of the body to one side.*—This may arise from a faulty position of the feet, or from a habit of inclining too much in the direction of the arm which is employed in gesture.

9. *The shrugging of the shoulders,* Quintilian condemns; and Demosthenes, to cure this habit, practiced speaking with a spear hanging over his shoulder.

SECTION IV.

OF THE EYES AND COUNTENANCE.

THERE is a singular sympathy between the real feelings of the heart, and the expression of the countenance. Says Lavater,—“When any passion is called into action, such passion is depicted by the motion of the muscles, and these motions are accompanied by a strong palpitation of the heart. If the countenance be tranquil, it always denotes tranquillity in the region of the heart and breast.” “Hence it appears,” says the author of the *Chironomia*, “that the orator who would move others, must appear to be moved himself: that is, he must express his emotions in his countenance and by his manner; otherwise his language will be contradicted by his looks, and his audience will be more inclined to believe them, which are the natural and sure indications of the inward mind, than his words, which

may easily be feigned, and may differ much from his real sentiments."

The power of expression is not possessed equally by all; but when possessed, "it has," in the language of Sir Charles Bell, "a great share in human beauty; whether in the living countenance, or in that which the pencil presents. How different the tame regularity of a merely placid countenance, from what strikes the spectator when he beholds the indications of a great mind in that susceptibility of emotion and energy, which marks the brow and animates the eye of the hero even in the calmest scenes of life. How fascinating, when compared with the insipid prettiness and regular features of an inanimate beauty, is that susceptibility — which lightens up the countenance and plays upon the features of a woman of sensibility, even while she is unmoved by any particular affection.—The full clear eye, the arched and movable eyebrow, the smooth and polished forehead, as indicating this kind of capacity, this susceptibility of emotion and power of expression, are grand features of human character and beauty."*

The eyes, more than any other feature by far, give character to the expression of the countenance. Thus children early learn to look at the eyes of the parent or nurse to determine the real meaning of the words they may have uttered. Even the dog learns to read the human countenance, and finds in his master's eyes the surest indications of his will.—Who cannot distinguish between the honest look of conscious innocence, and the impudent gaze of hardened guilt; or between the downcast eye of modesty, and the averted and unsteady look of him whose heart is

* Bell's *Anatomy of Expression*.

the seat of dark designs and purposes? And how different is the expression of the eye when suffused with tears, and when flashing forth the expression of mirthfulness and of joy!—The eye-lids, the eyebrows—which are peculiar to man, and even the cheeks, contribute to the production of the various expressions of the eye.

The orator, then, should never wear spectacles, but as a matter of extreme necessity. This, however, may perhaps be preferable to the habitual squint of the eye, which, without great care, is acquired by near-sighted persons. On the contrary, the eyes should be uncovered, and always with a calm and unaffected expression be directed to the audience, though without being fixed on any individual so as to make him a special object of address.

The power possessed even by the eye of the brute has been recognised in all ages. To man alone, however, is given the expressive forehead, the movable brow, the blushing cheek, and the lip which can express derision, contempt, and pride. In one respect, it is more important to attend to the lips, than even to the eyes. The mouth in particular being formed by soft parts, may, by bad habits or by indulgence in any depraved passion, permanently lose even its original characteristics of beauty; while homely features may acquire a beauty and symmetry not their own, by the exercise of benevolence, candor, and fidelity, and the habitual practice of self-control. It is not to be doubted, that the innocent beauty which characterizes the face of early childhood, in thousands of instances has its soft outlines irretrievably marred and defaced by habits acquired perhaps by imitation, or by excessive indulgence in passion. In later life, habitual sorrow, or anxiety, or envy, or a sour temper, as well as habits of in-

temperance and voluptuousness, may drive from the countenance even distinguished beauty, and may impart to it traits which are not only devoid of all interest, but forbidding and offensive.*

With the power possessed by the countenance of expressing the stronger emotions and passions, oratory rarely has to do. But with its characteristics of grace—those native lineaments which bespeak moral excellence, wisdom, integrity, and discretion, it has much to do.—Pliny has described the mouth of Pompey as a “mouth of probity”—*os probum*; and a foreign writer has spoken of the mouth of our Washington, as presented in the picture by Stewart, as strongly suggesting the idea of this *os probum*. The orator then should not be indifferent to the expression of the countenance; he should have even the forehead bare, and should take special care that the mouth and the lips be in no way distorted during delivery, but remain the true emblems of a dignified self-possession.

Among the common errors to which these instructions are opposed, may be mentioned the following:—

Errors relating to the Eyes and Countenance.

1. *The closing of the eyes; the staring, the vague wandering or the motionless abstraction of the eyes; the fixing of the eyes upon any individual of the audience; or the turning of the eyes away from the audience.*—No bad habits would more certainly attract attention than these, and none

* “The parts of the human face the most movable and the most expressive, are the inner extremities of the eyebrow, and the angle of the mouth, and these are precisely the parts of the face which in brutes have least expression; for the brutes have no eyebrows, and no power of elevating or depressing the angle of the mouth. It is in these features therefore that we should expect to find the muscles of expression peculiar to man.”—*Anatomy of Expression*.

would be more universally condemned. In pronouncing an apostrophe however, or addressing some remote object, or speaking of some distant scene, the eye may be for a time withdrawn from the audience.

2. *The indulgence in tears, except on occasions worthy of such excitement.*—Demosthenes is said often to have wept, when engaged in pleading capital causes. A distinguished Roman writer has said, “It was a common observation in Greece, that worthy men are easily moved, and prone to tears.” A greater than the worthy men of Greece, our Lord, wept at the grave of his friend; and again when he approached Jerusalem—that devoted city, he wept over it, as he uttered the inimitably beautiful exclamation so worthy of him “who spake as never man spake.” Austin says, in regard to this subject:—“When manly firmness must be supposed to give way, under the irremediable loss of what is most dear; tears are allowed to speak the anguish of the heart. The warlike Richmond in Shakspeare’s Richard III. is not lowered in the estimation of the audience, by his effusion of tears on hearing of the murder of his family by the tyrant. The tear of humanity is also a bright gem in the eye of the judge who pronounces the awful sentence of the law upon a criminal, who might have been expected to fulfil better hopes.”—Tears being the strongest symbol of emotion, should thus be reserved for occasions worthy of them.

3. *The allowing of the forehead or any part of the face to be covered, in consequence of a long growth of the hair.*—This bears the marks of effeminacy, and consequently derogates from the dignity of the orator.

4. *The unmeaning frown, or any occasional working of the eyebrows.* In like manner, *the unmeaning smile, or ex-*

pression of scorn, the retracting of the corners of the mouth, the protrusion or the compression of the lips, the biting them, or folding them upon each other, as with a sort of self-complacency,—should be avoided as at least tending to distract the mind of the hearer, and as being often positively offensive.

SECTION V.

OF THE HAND.

THE expressiveness of what is usually called *gesture* depends on the hand. Next to the tones of the voice and the countenance, the hand perhaps has the greatest variety and power of expression. Says Sheridan:—"Every one knows that with the hands we can demand, or promise; call, dismiss; threaten, supplicate; ask, deny; show joy, sorrow, detestation, fear, confession, penitence, admiration, respect; and many other things now in common use. But how much farther their powers might be carried, through our neglect of using them we little know."

The positions of the hand are described by Austin,* by referring successively to the four following circumstances: 1. The disposition of the fingers. 2. The manner in which the palm is presented. 3. The combined disposition of both hands. 4. The parts of the body on which they are occasionally placed.

1. *The Disposition of the Fingers.*

The *natural state* of the fingers, when the arm is hanging freely by the side or employed in unimpassioned gesture, is

* *Chironomia*, chap. xiii.

that in which the hand is fully open, with the fore-finger nearly straight and separated from the middle finger; the middle finger is more bended, and rests partly on the third finger, which it gently touches; the little finger is still more bended, and separated from the third finger; while the thumb is withdrawn entirely from the palm, and without constraint turned a little upward and outward. This position is represented in Fig. 15. This arrangement of the fingers is observed in the *Venus de Medicis*, and in others



of the most eminent specimens of both statuary and painting. Even though it may at first seem difficult to some learners, it will by a little practice become to them as it indeed is—the *natural* state of the hand.

The *extended* position presents the fingers separated from each other, and nearly straight; and is indicative of warm excitement. (See Fig. 16.)

Fig. 16.



Fig. 17.



Fig. 18.



The *clenched* state presents the hand closed, and the thumb lapped over the middle finger. (See Fig. 17.)

The *collected* state is that in which the ends of all the fingers are gently inclined towards, or touch the end of the thumb.—(See Fig. 18.) This is the state of the fingers, when the hand in gesture is brought up near to the opposite shoulder, preparatory to being extended in the contrary direction.

The *index* designates the pointing position, in which the fore-finger is extended, while the others should all be

turned inward, and contracted with a degree of force proportioned to the energy of the speaker. (See Figs. 19, 20, 21.)

Fig. 19.



Fig. 20.



Fig. 21.



2. The manner in which the Palm is presented.

The hand is said to be *prone*, when the palm is turned downward.

It is said to be *supine*, when the palm is turned upward.

It is said to be *inward*, when the palm is turned toward the breast, and the thumb erect.

It is said to be *outward*, when the palm is turned from the body, and the thumb downward.

It is said to be *vertical*, when the plane of the palm is perpendicular to the horizon, the fingers pointing upward.

These positions of the palm, though sufficiently significant and expressive, are seldom employed in ordinary declamation, or sober dignified delivery. For future reference however, they are here noticed.—The position of the hand, as regards the palm, most suitable to be adopted by the public speaker, is that which presents an inclination from the supine position of about 45° , and accompanied with a slight bend of the wrist downward, in the direction of the little finger. (See Fig. 22.)—This, possessing the elements of freedom and grace, and being less likely to weary any of the muscles of the hand or wrist, may be designated the *natural* position of the palm, and should not be deviated from without

Fig. 22.



good cause. In declamation and oratory, the natural position of the fingers should be presented with this position of the palm.

3. *The combined Disposition of Both Hands.*

As these positions belong to dramatic action, the consideration of them is reserved for the Appendix.

4. *The Parts of the Body on which the Hands are occasionally placed.*

These will be barely enumerated. The hand may be placed—

Fig. 23.



On the Breast, in an appeal to conscience, or in giving expression to any strong internal emotion. (See Fig. 23.)

On the Eyes, to express shame or grief. (See Fig. 86.)

On the Lips, as an injunction of silence.—The fore-finger on the lips expresses the same thing. (See Fig. 87.)

On the Forehead, to indicate pain or distress. (See Fig. 88.)—When the hand is brought up to the forehead or to the eyes, the head is moved forward to meet it.

On the Chin, in deliberation, or intense thought. (See Fig. 89.)

These gestures are rare, and are always significant; the hand upon the breast being the only one ever called for in ordinary address. This is performed with the arm in an unaffected position, the hand inward, and the middle of the second and third fingers directly upon the heart.

Errors connected with the Positions of the Hand.

1. The employment, in ordinary unexcited delivery, of *any other state of the fingers*, than that designated as the *natural state*; also *any faulty mode* of presenting the *extended, clenched, collected, or pointing* positions.

2. *The moving of the fingers about in an indefinite manner, or upon themselves, or the clenching of the hand*, when it is hanging by the side, where it ought to be perfectly at rest.

3. The too frequent presentation of the *palm* in the *other positions which have been described*, instead of that which is called its *natural position*.

4. *The placing of the hand edgewise, equidistant from prone and supine*, as represented in Fig. 24; which has no meaning but as a childish imitation of the act of riving or splitting.

Fig. 24.



5. *The hollowing of the palm*, by approximating the fingers and thumb to it. An open palm adds both grace and energy to delivery.

6. The use of *the tremulous motion* of the hand, without any assignable reason.

7. *The bringing of the two hands together*, as in clasping them, laying the one in the other, crossing the fingers, &c. To ordinary delivery, these are not appropriate, whatever significance some of them may have as the symbols of excited passion.

8. *The bringing of the hand to the face, or the laying of it on any part of the body*, except when the sentiment expressly demands it.

9. Instead of placing the hand on the heart in the man-

ner prescribed, *the touching of the breast with the thumb or the tips of the fingers, the placing of the hand in the wrong place*, as on the pit of the stomach, too far toward the left side, or too high up on the breast, also *a wrong position of the arm*, as when it is made to hug the body, or when the elbow is unnaturally thrown out from the body.

10. *The employing of the hand in adjusting any part of the clothing, in brushing up the hair, in flourishing a handkerchief, in moving a book or turning over its pages merely as a matter of habit*, and when no necessity demands it.—The orator is denied no privilege of using his hand, in helping himself to a glass of water, or using a handkerchief, when his convenience demands it; but then this should, as far as possible, be done during the paragraphic rests, so as not to obstruct or interfere with the regular current of his delivery. And even in doing this, all affected, finical positions of the hand should be avoided, as well as those which are peculiar and awkward.

SECTION V.

OF THE ARM.

THE arm performs but a subordinate part in gesture, it being little more than the agent for moving the hand. The performance of this office however is sufficient to give it great importance in the action of the orator. Every natural expression of feeling is characterized by its simplicity; and in their simplicity, the movements of the arm find the chief element of grace. Ornament is not to be sought after, as a primary excellence; as a secondary excellence however, it should not be undervalued. Awkward gestures detract from the force of the sentiments delivered, instead of adding

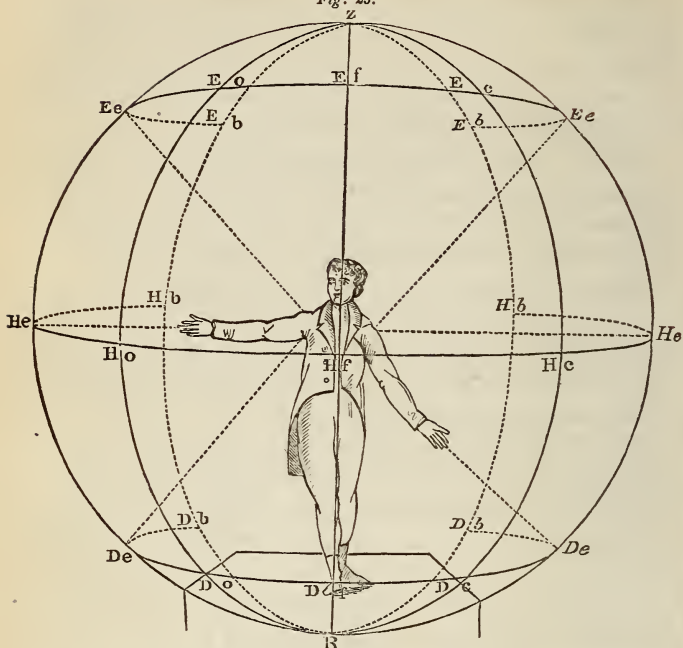
to it, by withdrawing the mind from the matter to the manner—from the subject in hand to the action of the speaker. These then should be most sedulously avoided; and to aid the learner in adopting a free and graceful action of the arm, the following suggestions are made.

First.—The action of the arm should always be free and unconstrained, appearing to proceed rather from the shoulder than from the elbow; though care should be taken, that the elbow be neither straight, nor rigid and stiff.

Second.—The arm should be so moved, that the hand should always describe curved lines, instead of those which are straight and angular. The curve is the line of beauty; and grace in the action of the arm depends very materially on the observance of this principle.

Third.—In all ordinary gestures, the motion of the hand through vertical or horizontal curves is deemed more graceful than that through lines oblique to these.—The lines employed for this purpose are presented in Fig. 25. Let the line $z f R$ be considered a part of the vertical circle passing down in *front* of the speaker's body. Let $z e R e z$ be another vertical circle crossing this one at z and R , and passing each side of the speaker. This may be called the primitive or *extended* circle. Half way between these two circles, and cutting them at z and R , let two oblique circles, $z o R b z$ and $z c R b z$, be supposed to pass—the dotted part of the circles being back of the primitive circle. And let the centre of the speaker's breast—the point from which the movements of the arms may be conceived to emanate, be supposed in the centre of this imaginary sphere. These circles will represent the lines in which the vertical movements of the hands are made,—without however intending to imply, that mathematical precision in this respect

Fig. 25.



is either practicable or desirable. The right hand may move easily and gracefully anywhere in the lines $z e R$, $z o R$, $z f R$, and occasionally, though with less ease or grace, in the line $z c R$. The left hand moves through the corresponding lines on the other side.

These circles are crossed by three others, the first $H H H$, at the elevation of the speaker's breast, and here designated as *horizontal*, another $D D D$, *depressed* 45° below, and the other $E E E$ *elevated* 45° above the first, and both parallel to it.—These latter circles represent the lines in which the transverse movements of the hand are made,—the right

hand without difficulty passing from *c* on the left back to *b* on the right, while the left may pass from *o* to *b*. These movements are reversed and made *inward* when the hand is to be placed upon the breast or other part of the body.

Fourth.—A mere swing of the arm, even though it is in a curved line, and though it is in itself ever so graceful, does not accomplish the most important objects of gesture. In general, there should be a *point*, at which the gesture of the hand should *abruptly terminate*. This remark applies more particularly however to the movement in the vertical circles. And the points at which the gestures of the hand should thus terminate are the points at which these vertical and transverse circles cut each other. Allowing the right hand then occasionally to cross the body to the circle *z c R*, and also to be thrown back, as it sometimes is, to the circle *z b R*, there is presented the following regular system of gestures, depending on the position of the arm and hand at the time the gesture terminates, each of which will be designated by a name for convenience of future reference, and illustrated by a figure.

Systematic Positions of the Arms.

The hand directed
towards

- | | | | |
|--------------|-----------|----------------------------|--------------|
| <i>d c</i> , | gives the | Downward Cross gesture. | See Fig. 26. |
| <i>d f</i> , | “ “ | Downward Front gesture. | See Fig. 27. |
| <i>d o</i> , | “ “ | Downward Oblique gesture. | See Fig. 28. |
| <i>d e</i> , | “ “ | Downward Extended gesture. | See Fig. 29. |
| <i>d b</i> , | “ “ | Downward Backward gesture. | See Fig. 30. |

The hand directed
towards

- | | | | |
|--------------|-----------|---------------------------|--------------|
| <i>h c</i> , | gives the | Horizontal Cross gesture. | See Fig. 31. |
|--------------|-----------|---------------------------|--------------|

- H f, gives the Horizontal Front gesture. See Fig. 32.
 H o, " " Horizontal Oblique gesture. See Fig. 33.
 H e, " " Horizontal Extended gesture. See Fig. 34.
 H b, " " Horizontal Backward gesture. See Fig. 35.

The hand directed
towards

- E c, gives the Elevated Cross gesture. See Fig. 36.
 E f, " " Elevated Front gesture. See Fig. 37.
 E o, " " Elevated Oblique gesture. See Fig. 38.
 E e, " " Elevated Extended gesture. See Fig. 39.
 E b, " " Elevated Backward gesture. See Fig. 40.

Fig. 26.



Fig. 27.



Fig. 28.



Fig. 29.



Fig. 30.



Fig. 31.



Fig. 32.



Fig. 33.



Fig. 34.



Fig. 35.



Fig. 36.



Fig. 37.



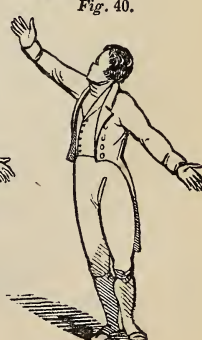
Fig. 38.



Fig. 39.



Fig. 40.



With regard to these positions, though thus mathematically defined, the learner will understand, that an approximation to the points designated in Fig. 25 is all that is intended. The gesture should doubtless terminate as near these points as convenient; though any *apparent* care in regard to this is to be avoided; and especially would the following of the hands by the eye, as if to assist in adjusting the gesture, be a great fault.

To complete this system of positions of the arm, there should be added its positions in a state of *rest*, (see Fig. 13, p. 234;) and when pointing to the *zenith*. (See Fig. 41.)

Fig. 41.



It should be added, that for every position we have given of the right hand, there is a corresponding one for the left; and also that both hands may be brought into these positions at the same time.—To indicate still further the variety of gestures of which this system furnishes the basis, it may be remarked that those already noticed have exclusive reference to the relative position of the hand at the termination of the gesture, without regard to the extent of the sweep by which the arm has been brought to this position, or to the direction or the rapidity of its movement.—And still further, these gestures have been designated with reference to the direction of the hand from the centre of the breast of the speaker, without regard to the degree to which the arm is extended. In the system of figures just given, (see Figs. 26—40,) the boldest positions were delineated, suited to excited and stirring eloquence; whereas the colloquial elevations of the arm, as

they may be called, are much less strongly marked. For examples of these *moderate* positions, see Figs. 42, 43, 44; and compare them with Figs. 29, 34, 39. The peculiarity

Fig. 42.



Fig. 43.



Fig. 44.



of these positions is, that the arm is held nearer to the side, and the elbow is more bended.*

Errors in the Positions of the Arms.

1. *All constrained movements of the arm*, proceeding only from the elbow; with the opposite fault of *throwing the arm out straight and rigid*.—These are both opposed to

*NOTE TO THE TEACHER.—The improvement of the learner here, as elsewhere in many other parts of this Manual, depends entirely on practice, and on such a familiarity as will make these movements seem to him more *natural* than any others, when he comes to the exercise of speaking. This may be successfully accomplished by a course of training something like the following:—

Let a class, or section of a class, take their position in the floor,—all occupying the second position of the right foot, with the hands at rest. Then,

1. Let them present the *natural state* of the right hand in several of these positions of the arm; while the left hand remains at rest.

2. Let the same be done with the left hand,—carefully observing the position of the fingers, both in the hand which is employed in gesture and in that which is at rest.—Let these exercises be continued, till the perfect command of the fingers is acquired in the various positions of the arm.

3. Direct special attention to the positions of the arms, both right and left, while the learner passes through the positions regularly, as laid down in the system.—In Fig. 25, the Roman letters mark the points to which the right hand may be directed; those which the left hand alone can reach are marked with Italics; while all the points o, f, and c, are reached in common by both hands.

4. When these positions taken regularly can all be executed with sufficient ease and grace, then the learner may be required to pass from one to another indiscriminately,—with reference to making the transitions gracefully and in curved lines, instead of passing from the one to the other in a straight line, by the shortest course.

5. The learner may be required to distinguish, in his preliminary practice, between the colloquial gestures, or those of *moderate* extent, and the bolder gestures which bear the same name, suited to the drama and the more elevated efforts of the orator.

Other exercises will suggest themselves to the teacher. When, as in this case, *habits* of action are to be formed, he need not fear varying or repeating the exercise too much.

freedom ; and while the former is feeble in its expression, the latter is mechanical and awkward.

2. All movements of the arm which cause the hand to describe *straight lines or angles, instead of curves*.—Some such movements may be sufficiently significant, and as such may be employed ; but they have little of grace or beauty to recommend them.

3. *The employment of any other lines of gesture than those already pointed out* ; or the too frequent use of any one or two of these, either vertical or transverse, to the neglect of the others.—The former is inexpressive ; the latter will not only often be inexpressive, but must also be monotonous and tiresome.

4. *The inward sweep of the arm*, instead of the outward, downward, or upward.—When the arm moves in the transverse curves, the movement of the hand should be clearly outward from the body ; and when it moves in the vertical lines, its movement should be downward or upward, but not inward. The inward sweep of the arm is called for only when the hand is to be placed upon some part of the body ; unless perhaps it may incline slightly inward in the cross gesture.

5. *The disregard of the points at which the gesture should terminate*.—Indefinite sweeps of the arm are but unmeaning flourishes, which more frequently disgust than please.

6. *The too frequent use of the cross gestures*.—The only use of this gesture is to call attention to objects on the other side of the speaker from that of the arm employed, or in the expression of antithetic ideas ; and in neither case should the arm often rise above the *downward* cross gesture.

As in the First Part of this Manual, so here, will the attentive learner be struck with the extent of nature's pro-

vision for the production of *variety* in the means of adding to the effect of mere verbal expression. Already must it be perfectly obvious, that there never can be occasion for the dull repetition of the same gesture, or of any uniform succession of gestures. The principles however on which this variety is secured, will be much more fully developed in the next chapter.

CHAPTER II.

PRACTICAL APPLICATION OF PRINCIPLES.

THE symbols by the aid of which sentiment and feeling are enforced, whether they belong to the tones or to the gestures, can be judiciously applied only by study and care. Even if it should appear that nature has in any instance made an orator without these, no one ought in his own case to make this an occasion of relying solely on the uninstructed and unaided impulses of nature. All are not equally gifted. Few who have attained any considerable degree of excellence, but have had *to cultivate* their natural powers by *diligent application* and *persevering effort*; nor will he who has any just estimate of the value of the prize to be secured, complain of the price by which alone it can be bought.

The chief object of these instructions is to train the *orator*, and not the *actor*. Hence we place at the foundation of all effective action—*real feeling*. To this we attach so much importance, as to allow that it will compensate many of the smaller blemishes of delivery, and many departures from the rules of strict propriety in action. But the learner should understand, that there is no incongruity between *feeling* and the highest *grace* in action. To secure the latter however, when the feelings are enlisted in the thought and the occasion, *habits* of graceful gesture must have been previously formed; and these must be formed by private practice. In this way also, *personal defects* may often be concealed, by a judicious selection from among the various positions and gestures allowed.

For the purpose of aiding the learner in his preliminary practice, I shall show in the several sections of this chapter

how the *elements of gesture* already described can be best applied to practice, so as to conform to the decisions of good taste, and to the usage of our best speakers.

SECTION I.

INTRODUCTORY MOVEMENTS.

THE importance of the introductory movements of the public speaker will appear from two brief considerations. *First*,—it is from these the audience receive their first impressions of the speaker. If he is a stranger, they have nothing else from which to judge of the man. *Secondly*, their minds are then perfectly free to criticise his manner, since they are not supposed to be occupied by any thing else. These movements then demand special attention. He should omit no proper mode of expressing respect for those before him, and of bespeaking their favor. Affectation or display are peculiarly inappropriate at this time, when the air of modesty alone can please.

In general terms, so far as movement and gesture are concerned, the orator should present himself to the audience modestly, and without any show of self-confidence; at the same time that he avoids obsequiousness, and every thing opposed to true dignity and self-respect. His countenance should be composed, and he should look at those before him without any approach to a stare; nor hasten to commence his speech, which should seem to be dictated by a consciousness of its importance.

First, then, with suitable deliberation, and with a step of but moderate length, he should take his position; and if, from his first appearance, his face is not directed to the audience, he should bring himself into his position by a

gentle sweep, rather than turn abruptly on his heel or by a swing of the body.

Secondly, the bow, which is the most marked and appropriate symbol of respect, should be made while the speaker advances to the first position of the right foot. This is specially important in the case of the opening bow: the final bow, before leaving the stage, may be made with the left foot advanced, if such is his position on closing his speech.

Thirdly. In the graceful bow, (1) there should be a gentle bend of the whole body; (2) the equilibrium of the body should be so adjusted as not to throw the weight of the body forward upon the ball of the foot; (3) the eyes should not be permitted to fall below those of the persons addressed; and (4) the arms should slightly incline forward and inward, as they naturally do when the body is bent, but without any apparent voluntary effort.—This position is represented in Fig. 45.



Fourthly, in the act of returning to the erect position, from the introductory bow, the speaker should fall back into the second position of the advanced foot. In this position, without any delay, he commences speaking. Indeed the address—"Mr. President," or "Mr. Speaker," when it occurs, may be pronounced while in the act of falling back into this—the speaking attitude.*

* NOTE TO THE TEACHER.—In the training of the pupil, the bow may at this stage of his progress be combined with the exercise on the changes of the positions of the feet. As he advances from any of the positions, let him occasionally be directed—to advance with the bow and then fall immediately back into the speaking attitude. In case of a class, this may be done *by sections*, till a good degree

SECTION II.

OF MOTION AND REST.

WHILE engaged in the act of speaking, there is no such thing as a rest of the entire person. The motion however is not indiscriminate; hence we here bring together some general remarks on the principles by which the action of the speaker is to be regulated. The outline we here draw will be left to be filled up by the taste and good sense of the speaker.

As regards the *Feet*, there are two opposite errors,—that of keeping them *too fixed* and *immovable*, and that of *too great restlessness*. The only movements, as we have seen, allowed in ordinary declamation, are *advancing* and *retiring*. The speaker should advance in the more earnest parts of the declamation, while he retires only in the less animated parts, and at the close of the paragraphs. The point at which the speaker advances, should be when the hand is brought into one of the *front* positions, on some emphatic word; and the paragraphic rest should always be made with the feet in the *second* position, either of the right or the left foot.

Of the *Head* and *Trunk*, it may be remarked, that they have but a slight motion, except merely in sympathy with

of correctness is acquired; then let them, *one by one*, in presence of the class, enter upon the stage, present themselves to the audience, fall back into the speaking attitude, retire, advance, &c., under the direction of the teacher. This makes the learner familiar with the stage, and gives him a power of self-possession, which can, it is believed, in no other way be so readily acquired. This may be followed by the rehearsal of very short pieces—mere paragraphs, for the purpose of training him to the introductory movements, and to entering upon and leaving the stage with ease and grace.—The study of the next two sections will prepare him for practice on longer pieces, after he shall be fully exercised in these more elementary lessons.

the arms and lower limbs. Embarrassment sometimes keeps the body fixed like a post, and makes the head motionless. These are faults ; and so also are all writhings of the body, shrugging of the shoulders, and sudden turning and jerking of the head, as well as all gestures of the head for the enforcing of sentiment, when not accompanied with the hand.

The *Eyes* and *Countenance* of the speaker are always to be employed. It is by these that an audience conceives itself able to read the real feelings of the speaker, and to judge of his sincerity. While in the act of speaking, the eye of the speaker should search out the eye of every hearer, to give to his address the character of a personal appeal ; but without being fixed on any one so as to call the attention of others to him as the subject of remark. This caution is particularly necessary, when employing the language of invective or public censure, lest individuals should be offended with the idea of being publicly held up as examples of the vices condemned. Even during the rests of the voice, and particularly during the emphatic pauses, the eye and countenance of the orator are full of expression. That which is uttered after such pause receives a part of its impressiveness from the idea that it comes forth warm from the heart, the very operations of which have been seen in the countenance and the gesture.

Of the movements of the *Hands* and *Arms* I shall speak more at length ; and for this purpose shall devote to them the next section. Here however it may be remarked, that the arms and hands of the speaker, when not employed in gesture, should hang freely by the side, without the action of a muscle. When entering upon the stage then, and till they are called into requisition for gesture, the young declaimer is simply "to let them alone." If he can succeed

in doing this, the idea of awkwardness, so far as they are concerned, will occur only to himself. At the close of the last gesture, likewise, prior to the termination of a piece or paragraph, the hands should fall to rest by the side.—Thus it appears that the rest of the hand, after it has once been raised in gesture, has a meaning, not less than any other action.

SECTION III.

OF THE MOVEMENTS OF THE HANDS AND ARMS.

1. *Of the hand to be employed.*—A full development of this subject will involve a brief reference to a variety of circumstances connected with delivery.—When the speaker is reading the sentiments of another from the page of a book, the book should be held in the left hand, directly in front of the breast, and some six inches from the body ; and should be so far depressed as not to conceal from the audi-

Fig. 46.



Fig. 47.



ence the face of the reader. Any gesture made by the reader thus embarrassed, must be made with the right hand ; and even this hand, when not needed for purposes of gesture, may gently touch the margin or corner of the book, to assist in turning over the leaves. (See Fig. 46.) In reading an original composition, more gesture is ex-

pected, but yet it must be confined to the right hand. (See Fig. 47.) In either case the eyes should be taken from the book as often as possible without producing

embarrassment; and this should be done particularly at the close of the periods.—Any paper which the orator may choose to hold should be held in the left hand; and except in cases of marked energy, this hand thus employed should not be used in gesture; and then, never except in connection with the other.—In reading from a manuscript, as in the pulpit, the left hand should rarely be used.

Even in ordinary delivery, when both hands are free, the right hand takes the decided precedence in gesture. It will be sufficient, therefore, to enumerate some of the occasions on which the left hand may be employed.—The *matter of the oration* may furnish occasion for the use of the left hand. When, in narrative or descriptive pieces, different persons or things are represented as variously disposed, or as occupying different positions, the hands may be alternately employed; also when there is antithesis in the sentiment, or even in the structure of the sentences. On introducing a new argument, or on presenting some new point of discussion, after one in which the right hand has been for considerable time employed, the left hand may even take the principal gesture. Such alternation of the hands, however, should not be frequent; nor should the gestures of the left hand be long continued.

The situation of the speaker may also lead to the employment of the left hand,—as when the persons addressed are on his left side. This may occur on the stage; and will often occur both at the bar and in halls of legislation, where the judges and the jury, in the one case, and the chair and the house, in the other,—are to be addressed. The one or the other of these will often be at the speaker's left hand. So with the preacher, who wishes to address himself particularly to that portion of his hearers who are on his left.—*Variety* may occasionally though rarely lead to the use of

the left hand; as may also *the attitude* of the speaker. Thus, when in earnest gesture, the left foot is projected forward, as it must be, if in such case it is found to be the free foot; or when, in starting back, the right foot has left the other far in advance, it would be improper to use the right hand for the principal gesture

Fig. 48.



Fig. 49.



Fig. 50.



Both hands may be employed at the same time, in earnest appeal, in expressing the ideas of extent or vastness, and often in animated poetic recitation. In such cases, if the persons addressed are precisely in front of the speaker, the gestures of the two hands will correspond, and will be exactly similar, (see Figs. 48, 49;) but if the body of the speaker is presented a little obliquely, which is deemed more graceful, then the right hand is usually more elevated or more advanced than the left, (see Figs. 34, 50,)—that of the one being called the *principal*, that of the other the *subordinate* gesture.

2. *Of Gesture as Principal and Subordinate.*—When both hands are employed in gesture, as just intimated, the one is usually more advanced or more elevated than the

other. Either hand may take the precedence, though this honor is more generally conferred upon the right hand. The hand which performs the principal gesture is called the *advanced*, and the other the *retired* hand. The subordinate gesture frequently imitates that of the other hand, and is always in the same direction with it; but is more moderate and reserved. The employment of both hands thus is peculiarly graceful, and is more forcible and expressive than the use of either hand alone. From the part which this subordinate gesture performs, it is not inaptly compared, by Austin, to the accompaniment in music.

3. *Of the Accompaniments of Gesture.*—The subordinate gesture is one of the accompaniments of the principal. But there are other accompaniments to be attended to. The movements of the lower limbs, of the body, and of the head must all join in harmony with the principal gesture of the hand; otherwise the movement will be but a mere *imitation* of nature. And even though the body and limbs should move in perfect concert, while the countenance should remain unmoved and unexcited, the entire action would be but that of a well-contrived automaton. With all of these at perfect command, and employed in harmony with the diversified melodies of the voice, nothing can be wanting for the enforcement of either thought or feeling.

4. *Of Gesture as Preparatory and Terminating.*—Every act of gesture consists of two parts—the preparatory and the terminating movement. The last is that for which the gesture is made; and the former is but the preliminary movement, which of necessity precedes it. The *collected* state of the hand, for example, belongs exclusively to the preparatory part of gesture. Again, the hand cannot be brought downward in emphatic expression, till it has been

elevated. The elevation of the arm and hand, then, is the preparatory part of such a gesture. Though, in one sense, this is entirely a subordinate part of gesture, yet on it depend essentially the force as well as the grace of its termination. It must be executed, neither too early, so as to leave the arm too long suspended; nor too late, so as to make the gesture short and hurried. It should appear easy and natural, be made in curved rather than in straight lines, and should seem to be prompted, as indeed it ought to be, by the rising thought.—The terminating part of most gestures furnishes an example of what is called the *stroke* of the gesture.

5. *Of the Emphatic Stroke and Time of Gesture.*—When speaking of the voice in the first part of this work, Emphasis was defined,—The expressive but occasional distinction of syllables, and consequently of the words of which they form a part. It is perfectly obvious, that every mode of giving emphasis by the voice should be susceptible of being accompanied by gesture. Such is the case; but not every form of emphasis can receive enforcement by *the same* gesture. For example, in those forms of emphasis of which quantity is the chief element, the hand moves in the horizontal curves, or rises towards the zenith; whereas in all the forms in which short quantity prevails, the movement is downward, and in the vertical circles. Even in those forms of emphasis which require long quantity, the accompanying movement varies with the point at which the stress is laid. In the Median emphasis, the gesture may have no abrupt termination; while in the Vanishing emphasis, the gesture terminates abruptly, though with a full extension of the arm *outward* or *upward*; and not, as in the Radical emphasis, with a *descent* to one of the points designated.

It is to gestures which have an abrupt termination, and particularly to such as accompany the radical stress, that the remarks under this head are devoted. The instrument with which gesture is made is compound—consisting of the upper arm, the fore arm, and the hand ; and each of these has an independent motion. When the arm is brought down in gesture, it does not, therefore, fall as though it had only an articulation at the shoulder ; but the upper arm first falls into its position, then the fore arm, and then the hand and fingers. This finishes the gesture, and marks its complete termination ; and this action of the hand is called the *stroke* of the gesture. This is susceptible of every degree of force, according to the velocity with which the hand has moved, and the extent through which it has passed ; and should correspond, both as to time and energy, with the vocal emphasis, so that the emphatic distinction given to any syllable by gesture may fall upon the eye at the same point of time with the greatest stress of the voice, and, as regards energy of expression, harmonize with it.

This requires care, as to the preparatory gesture, that it be not commenced too soon, nor deferred too late ; yet such is the sympathy between the feeling, the vocal expression, and the action, that when once the command of all the elements of expression has been acquired, and freedom of feeling and action has been secured by well-directed practice, there will rarely be any jarring between them : the feeling will find a ready and adequate expression, both in the voice and in the accordant gesture.

6. *Of Gesture as Significant and not Significant.*—The pointing of the index finger, the placing of the finger on the eye, the laying of the hand on the head or on the breast, would be examples of *significant* gestures. Gestures may be significant by nature, or may become so by convention.

The other class of gestures though less imposing are more important. Of these, Austin says,—“They differ from the others, because they may be used in any part of an oration, and belong to every character of style and speaking, and are as it were the elements and roots of gesture, which by their combinations produce its whole power of language and expression. These constitute the component parts of every style of delivery, whether tame or vehement, argumentative or diffuse, ardent or indifferent, cold or pathetic.” To this class belong the gestures of which we are chiefly speaking in this section,—all indeed which are recognised in Fig. 25, and still further represented by Figs. 26—40.—More will be said of the significant gestures in the Appendix.

7. *Transition of Gesture*.—When the hand has once been brought into action in gesture, instead of dropping to the side, and then being brought up again for a similar purpose, it should generally remain in its position till relieved by the other hand, or till it passes into a state of preparation for a succeeding gesture. The term *transition* may be applied to the passing thus from any one gesture to another—whether from one principal gesture to another of the same hand, or from the gesture of one hand to that of the other. The rules for such transitions have been given. The term is however used in a sense more analogous with the same term as applied to the voice, when it is made to refer to such changes as arise from transitions in the sentiment,—whether they are sudden and abrupt; or more gradual, like those which take place in the regular progress of a discourse. At this point, it need only be remarked, that these last-named transitions of gesture should never be made, except when dictated by such transitions of thought and sentiment as call for corresponding changes in the

vocal expression. Transitions, then, in the management of the voice, and in gesture, are regulated by the same principles.*

SECTION IV.

OF THE QUALITIES OF GESTURE.†

FROM what has been said, it is obvious, that we may with propriety speak of different *styles* of gesture, suited to different objects and occasions. The better to understand the characteristic difference of these styles, we proceed to enumerate the Qualities on which such difference depends. Those qualities in which the excellence of gesture consists are, Magnificence, Boldness, Energy, Variety, Simplicity, Grace, Propriety, and Precision. These will be briefly noticed, with an allusion to the imperfections to which they are opposed.

1. *Magnificence of Gesture*—is secured by perfect freedom of movement. The arm moves from the shoulder, and the hand is carried through an ample space. The head moves freely, the body is erect, and the step is free and

* At this point, the attentive learner is prepared successfully to prosecute privately, to any extent, the preparation for his public declamations. *First*, he should apply the principles of expression to the *reading* of the selected piece,—at the same time employing with care the suitable emphases and forms of cadence. *Secondly*, he should study the gestures best suited to all its different parts. *Thirdly*, when well committed, he should rehearse it by himself—in his study, in the woods, or, like Demosthenes, by the sea-shore; nor need he stop till his execution equals his ideas of excellence, though he may repeat it a thousand times over. Such practice on a single piece well chosen, will benefit the learner more than the mere repetition upon the stage of volumes of the most eloquent matter ever issued from the press.

† Little more is attempted in this section, than to condense the views of Austin, as set forth in Chap. xx. of the *Chironomia*.

firm.—Opposed to this are contracted gestures, constrained motions, short steps, and doubtful and timid movements.

2. *Boldness of Gesture*—is exhibited in striking but unexpected positions, movements, and transitions. It is the offspring of a daring self-confidence, which ventures to hazard any action which it is conceived may either illustrate or enforce. The courage thus to execute is only valuable, when under the guidance of *good taste*.—The opposite of this is *tameness*, which hazards nothing, is distrustful of its powers, and produces no great effect.

3. *Energy of Gesture*—consists in the firmness and decision of the whole action; and these depend very materially on the precision with which the stroke of the gesture is made to support the voice in marking the emphasis. Let bad habits be overcome, and a ready command of all the elements of gesture be acquired,—then will energy of gesture be the necessary result of a clear head and a warm heart.—Its opposites are *feebleness* and *indecision*.

4. *Variety of Gesture*—consists in the adapting of gesture to the condition and ever-varying sentiment of the speaker; so as to avoid a too frequent recurrence of the same gesture, or the same set of gestures.—It is opposed both to *sameness* of gesture, and to *mechanical variety*.

5. *Simplicity of Gesture*—is perfectly free and unaffected, and appears to be the natural result of the situation and sentiments of the speaker,—presenting evidence neither of studied variety nor of reserve.—Its opposite is *affectation*.

6. *Grace of Gesture*—is the result of all other perfections; arising from a dignified self-possession of mind, and the power of personal exertion practiced into facility after the best models, and according to the truest taste. This usually therefore depends more on art than on nature; and has more to do with pleasing the fancy than with producing

conviction. It suggests not a single movement, but simply preserves the gestures employed for other purposes from all awkwardness.—The opposites of this are *awkwardness*, *vulgarity*, or *rusticity*.

7. *Propriety of Gesture*—always indicates some obvious connection between the sentiment and the action. It implies the use of such gestures as are best suited to illustrate or to express the sentiment; and thus often calls into use the significant gestures.—The opposite of this is *solecism* in gesture, implying the recurrence of false, contradictory, or unsuitable gestures.

8. *Precision of Gesture*—arises from the just preparation, the due force, and the correct timing of the action. The stroke of the gesture must not only fall on the emphatic syllable, but its force must exactly suit the character of the sentiment and the speaker. This gives the same effect to action, that neatness of articulation does to speech.—The opposites are—gestures which distract the attention, while they neither enforce nor illustrate the sentiment. Such are most of those which consist in a mere swing of the arm, while the stroke of the gesture is wanting.

The *Styles* of gesture, for all practical purposes, may be reduced to three; the Epic, the Rhetorical, and the Colloquial.

The *Epic Style* is suited to the delivery of tragedy, epic poetry, and sublime description; and calls into requisition all the qualities of gesture just enumerated. Boldness is peculiar to this style of gesture, and magnificence is rarely admissible elsewhere; hence these qualities are seldom exhibited but in the theatre.

The *Rhetorical Style* requires energy, variety, simplicity, and precision; and cannot be exhibited in its highest per-

fection, without grace of action. This is the style of *oratory*—whether in the pulpit, in the senate, or at the bar.

The *Colloquial Style* is the opposite of the Epic. The gestures of the hand, when employed, proceed mainly from the elbow, and exhibit only the qualities of simplicity and grace, except so far as precision will follow as a matter of course. The emphasis however is more frequently marked by a moderate nod of the head, than by the movements of the hand.—This style is employed in the intercourse of polite society, and by persons who deliver lectures in the sitting posture. The principal dependence, in such cases, for the effect required, is on the countenance, the direction of the eye, and the intonation of the voice.

CHAPTER III.

GENERAL PRECEPTS.

SECTION I.

OF THE FREQUENCY, MODERATION, AND INTERMISSION OF GESTURE.

GESTURE is valuable, only as it illustrates or enforces sentiment. It requires then to be managed with great discretion, lest it seem to take the lead of sentiment, or conflict with its expression. The absence of gesture is to be preferred to either of these ; and this, it is presumed, is the cause why so little gesture is used among speakers who have not studied the art sufficiently to acquire a confidence in their skill in its employment. The speaking without gesture, or the uttering of exciting sentiments with only the gestures which belong to the colloquial style, is an unnatural phenomenon—a violent sundering of what nature's earliest and strongest dictates have joined together. The cause of such unnatural disruption, if carefully sought for, will probably be found in the almost total neglect of this branch of elocution in our schools, connected with the idea which most young speakers have, that it is better to use little or no gesture, than to attempt the employment of an agent whose power they have never learned to wield. To avoid the practical errors, then, of speaking without action, or of using too feeble a style of action, the young speaker needs nothing but first to have the full command of the *elements* of gesture, and then to have his mind strongly imbued with the *principles* by which he should be guided in their employment. It is to the further development of these principles, that this chapter is devoted.

One may be in possession of all the elements of the most effective and graceful system of gesture, and yet fail in applying them to practice. The gesture may be varied, graceful, and appropriate; and yet fail of its legitimate effect, from being *too frequent* or *too violent*. An important general precept may be given in regard to both these errors, viz. :—that the orator should never for a moment seem to lose his self-possession, or to forget the respect due to the audience whom he is endeavoring to instruct or persuade. Constant action of such a character as to attract any attention, is not required even on the stage. Dr. Gregory says of Garrick,—“He used less action than any performer I ever saw.” The orator then may well put himself on his guard against all excess both as to frequency and violence. By so doing, he will preserve his own dignity and secure the respect of his audience, at the same time that he will be able to keep the command of himself. With only moderate gestures, accompanied with moderate tones of the voice, the passions of the speaker can never get beyond his control.

1. To be more particular, gesture should be in accordance with the *character of the speaker*.—With the actor, the character may be assumed; and the action may thus vary as the assumed character varies. The orator, except when for a moment he would personate another, always appears in his own—his true character; and he should use caution never to transcend the standard of manly decorum which he deems suitable to himself. This standard however should be fixed with reference to the age of the speaker, and to his position in society;—more vivacity and variety being allowed in the young speaker than with one who is aged, or in the pleader at the bar than with the judge on the bench.—Within this outermost limit of propriety fixed

by the speaker's idea of decorum, there are many stages. The gesture of the same speaker may then vary with his *feelings*, never transcending them, even though he supposes them below the interest of his subject. The *voice* also, as the best index of the feelings, should do much to regulate the action. If it be languid and dull, it will be in vain to attempt any thing like energy or brilliancy in the action. So also the *sentiment* and the *style of the language* employed may determine the frequency and energy of the action, within the limits prescribed.

2. The orator should adapt his style of gesture to the *character of his audience*.—This is so obvious as scarcely to need illustration. An address to a popular assembly admits a boldness of action, which would be considered entirely out of place in one delivered to a prince, or in an argument before a bench of judges. The animated popular harangue admits a style of gesture bordering on the very extreme limit to which decorum allows the speaker to proceed.

3. The orator should vary his style of gesture, with the *objects of his address*.—Abstract reasoning and demonstration have nothing to do with oratory; and just so far as the speaker makes his address to the understanding alone, so far may he discard all the aids of rhetorical action. The syllogisms of the logician, mere naked evidences of facts, and law arguments, would be examples of appeal to the understanding alone; and any considerable action would in these cases be entirely out of place. Facts, statistics, the details of calculation and finance, evidence, law, and logical deductions, occupy a prominent place at the bar and in the business of legislation; and just so far as these exclude appeals to the feelings, and to the heart, gesture is unimportant. Only that of the most limited kind is called into requisition. Of the same character also are those ser-

mons or portions of sermons in which the doctrinal points of Christianity are discussed and explained, where fidelity and precision are chiefly requisite.—But if persuasion be the object, as in most appeals from the pulpit, as on many occasions which arise in the senate, and as is generally the case, when the advocate wishes to influence the opinions of a jury, then will the orator use more graceful, more flowing, and more various gesture. Feeling and imagination constitute the only basis of gesture. In the absence of these, it follows, then, that action should be wholly intermitted. This may occur with a transition in the sentiment, in the very midst of a discourse, and after the hands may have been fully employed in action. Such intermission of gesture is usually preceded by a paragraphic rest. All action of the hands and arms may likewise be intermitted during a burst of rapid utterance, or in the expression of deep and overwhelming emotion, as in despair and inconsolable grief. In the one case, the gesture cannot be effectually applied, for want of time for the preparatory movements; and in the other, the soul seems, in giving expression to its wo, to disdain all art, relying solely on the tones of the voice and the expression of the countenance, sometimes even refusing the aid of words. Action would be as inappropriate at such times, as its absence would be in giving utterance to the active passions.

A more particular application of some of these principles to the different parts of a discourse will be presented in the next section.

SECTION II.

OF GESTURE AS CONNECTED WITH THE DIFFERENT PARTS OF A DISCOURSE.

ALL discourses are not alike in their structure and arrangement; hence no technical rules can be laid down—such as can be applied by the speaker in any instance without thought and reflection. But yet, all discourses have a beginning and an end, and consist mainly of an introduction, of narrative or explanation, of argumentation, of appeals to the feelings, and of a conclusion. These are not all found in all discourses; nor do they always occur in the same order. In orations, sermons, lectures, and even popular harangues,—indeed almost everywhere except in deliberative bodies where the speaker is well known, and may have previously addressed his fellow members on the subject in hand, there will be with rare exceptions something like an introduction, more deliberate and unimpassioned than that which follows; and a conclusion, differing somewhat from that part which has preceded. If the discourse has been mainly argumentative, then the conclusion or peroration may, and generally will, be the most impressive part. If, on the contrary, it has consisted mainly of an exciting appeal, the conclusion may partake rather of the nature of an address to the judgment, lest the audience should too suddenly forget why they had been moved.

In no speech, or discourse, does the orator change his own character, in the sense in which an actor may do it. Yet in a practical and very important sense he may change his character. As a reasoner, engaged in the more deliberate parts of his discourse, he sustains a relation to his audience quite different from that which he bears, as the

exciter of their passions and the mover of their hearts. Consistency of character does not then demand a perfect uniformity in the gestures of the orator. Neither does the real character of an audience change in any very literal sense, during the delivery of a discourse; and yet practically there is a change. Two distinct assemblies can scarcely differ more, than the same audience when curiously listening for the first time to the opening accents of a speaker's voice, and when again they sit absorbed in thought, their judgments convinced by his reasonings, and their feelings swayed and moved in perfect sympathy with his own. If we refer to the objects of the address, it is the same. Almost every discourse has, or should have, some leading object in view; and yet this is perfectly consistent with a series of subordinate objects—extending from the first effort to conciliate the feelings of those whom the speaker addresses, onward to the last impression which he would leave on the minds of his audience.—No one of the principles, then, developed in the last section, requires that the gestures be uniform throughout a discourse.

Of the *matter* of the introduction to a discourse, it is not my purpose to speak. But, obviously, the introduction should have for its object to conciliate the audience, to bespeak their favor, to secure their attention, or to prepare them to receive the impression the speaker wishes to make. In an introduction, these objects may all be united; nor can any of them be better secured than by an air of simple modesty on the part of the speaker. No mark of respect should be overlooked. The low pitch and the small volume of voice heretofore recommended are indicative of such respect; and his entire action should accord with this feeling. The eye should rather be downcast, than staring; the countenance should be composed; and as to gesture,

there should be none or but very little, nor should that transcend the colloquial style.

That part of a discourse devoted to narration, as in pleadings at the bar ; or to explication, as in most sermons, has more of action, as it has more of earnestness ; and more freedom of gesture, as the feeling of modesty on the part of the speaker becomes absorbed in the interest of his subject. In this, therefore, as also in the argumentative parts of a discourse, the colloquial style of gesture will often yield to the rhetorical ; and the interest of the speaker, as he approaches the conclusion of an argument, or the climax of his successive trains of thought, will exhibit itself in a freer movement of the arm, and a louder tone of voice.

The force and chief ornaments of gesture will be reserved by the judicious speaker for those parts of his discourse for which he reserves the brilliancy of language and of thought ; that is, for those parts which are intended to appeal to the feelings of his audience. On these parts alone can the orator's powers be fully exhibited ; nor should any attempt be made to protract the pathetic or exciting parts of a discourse to any great length. Just so long, however, as the voice and the language are in consonance with these warm emotions, should the gesture remain free and unconstrained ; and till we find the place from which boldness and magnificence of language are excluded, there will be no occasion to exclude even the epic style of gesture. The proper occasions for its employment, however, are rare, and from the nature of the case must be of short continuance.

In passing, it may be remarked, that every part of an oration or other discourse may have its digressions ; and these, it is obvious, are to be pronounced with a voice and gesture suited to their spirit, even though gesture be wholly suspended by their recurrence. These, then, should but

rarely, perhaps never, occur in those parts which are addressed to the passions. These interruptions turn aside the current of feeling, and give the subject of the emotion time to rally his powers of resistance.

Of the conclusion, it may be sufficient to say, that the gestures should correspond with its spirit—its matter, and the feeling with which it is pronounced. It may, or may not, be accompanied with gesture; and when it is, the gesture may be more or less bold and free.—The final adjustment of the hands to rest, at the close either of a paragraph or a discourse, is most graceful, when immediately preceded by a gesture of the right hand alone; and that, some other than a cross gesture. The gesture of both hands, or even the cross gesture of the right, should then be avoided as a concluding gesture.

APPENDIX.

CHAPTER IV.

HINTS ON THE ELOCUTION ADAPTED TO THE PULPIT.

HE who supposes that Elocution is to be studied for the express purpose of producing a variety in the vocal movements, and an amount of action in speaking, proportioned to the profusion with which nature has furnished the elements of expression, has mistaken its object. The study of Elocution has for its object to improve the taste and correct the judgment as regards the extent to which intonation and gesture shall be carried, and also as to the kind to be employed, as well as to furnish the materials from which to make the selection. The principles of Elocution are as necessary to teach one when to abstain from the vocal expression of excited feeling and from action, as when to use them; and as necessary to direct him who uses the least of oratorical expression, as him who uses the most. "This art," says some one, speaking particularly of gesture, "may serve the same excellent purpose to the awkward gesticulator, for which the father sent his clownish son to the dancing school, that he might learn to stand still."

The just elocution of the pulpit, however, is as far removed from a state of perfect inaction, as from the passionate and diversified action of the theatre. The latter, all unite in condemning as unsuited to the true dignity of the pulpit; while the former also is equally condemned by all

sensible men. Addison deemed it a just cause of complaint, that the preachers of his time “stood stock still in the pulpit, and would not so much as move a finger to set off the best sermon in the world ;” at the same time that he remarks on the “smooth continued stream” in which their words flowed, and the “insipid serenity” of countenance of their orators generally. Sheridan repeats the same charge against the pulpit in particular; and says that on this account, “the greater part of the members of the English church are either banished from their places of worship through disgust, or reluctantly attend the service as a disagreeable duty.” There must be an Elocution, then, which is adapted to the pulpit,—which so harmonizes with the place and with the subjects usually treated there, as to please and gratify the eye, at the same time that the ear is delighted with the melody of a well-trained voice. To adopt the language of an old English divine,—“I imagine, that through the regulations of taste, the improvements of experience, the corrections of friendship, the feelings of piety, and the gradual mellowings of time,—such an elocution may be acquired as is above delineated; and such as when acquired will make its way to the hearts of the hearers, through their ears and eyes, with a delight to both that is seldom felt; whilst, contrary to what is commonly practiced, it will appear to the former the very language of nature, and present to the latter the lively image of the preacher’s soul.” And with this same writer I will add, “Were a taste for this kind of elocution to take place, it is difficult to say how much the preaching art would gain by it.”

The PULPIT furnishes the best field for a powerful oratory, that the world has ever seen. The themes it presents for discussion are sufficiently various, and all of them involving

interests of the very highest moment—the interests not of small portions of the audiences addressed, but “the universal and most important interests of mankind! far beyond those for which the thunder of Demosthenes rolled in Athens—far beyond those for which Cicero shook the senate-house in Rome.” The pulpit orator also enjoys a freedom of selecting and adapting his subjects to the case in hand, and to his own taste and powers, which is scarcely found elsewhere; and these are such as to raise him above the charge either of weakness or affectation, however warm and ardent may be his appeals. Every one knows that for him not to *feel*—would of itself prove him unfit for the place he occupies. In proof of the inspiration connected with the pulpit, many of the sermons which have been preserved, in Latin, in English, and in French, are enriched with all the taste of classic elegance; and as specimens of written eloquence, have scarcely been surpassed or even equaled. It is fortunate for the church and the world, as well as for the cause we advocate, that there have also been in the church those who were masters of all the arts of *oral eloquence*, from the Patriarch of Constantinople,* who was himself the pupil of the most celebrated rhetorician of his time, down through every age of prosperity in the church, even to the present day. The perfect union of the chaste style of many of the English divines with an action which shall give to him who effects it a distinction equaled only by his usefulness, is an object which may well excite the emulation of some of the many young men of our country, who, called by God to the sacred

* He has been called the Homer of orators, and was surnamed Chrysostom, which signifies *golden mouth*, on account of his eloquence.

office, are preparing themselves for the responsibilities of their high calling.

But what are the peculiar elements that belong to the Elocution of the Pulpit?—As regards the *voice*, very little remains to be said here. The principles of vocal expression have been pretty fully discussed; and nothing can be more obvious, than that the preacher should have the perfect command of every pitch of his voice, of every degree of force, and of all the elements of expression. Still the elements of *dignity* and *energy* should greatly predominate in most of the exercises of the pulpit. Portions of almost every sermon, however, should be pronounced with the natural voice, and in the diatonic melody; while there are occasions of frequent occurrence, on which the success of the preacher's appeal depends entirely on the employment of the elements of Plaintiveness. Without these, he can neither make others feel, nor make them believe that he has feeling himself.—With only some further incidental allusions to the voice, we shall devote the section to an enumeration of a few of the principles by which the *action* of the pulpit should be regulated.

In general it may be remarked, as regards the sermon merely, that just as far as it partakes of the character of an oration, or ordinary discourse, so far are all the suggestions of the last chapter applicable to it. I choose, however, for the purpose of making this subject strictly practical, to extend my remarks so as to cover all the action of the Christian minister, while in the house of God; and shall reduce all I deem it important here to say, to a very few general principles.

First.—The preacher should studiously avoid every thing in his manner, which can have a tendency to divert the attention of his hearers either from the sacredness of the

occasion, or the matter of the subjects discussed.—The most objectionable manner which he can assume, is that by which he seems to make an effort to show off *himself* to advantage. Thus if he enters the church, or ascends the pulpit, or rises in it to address the assembly, with the air of a fine gentleman, “as if he were practicing the lessons of an assembly-room,” his audience cannot but perceive the incongruity, and lose their confidence in him as a divinely inspired teacher.* For the same reason, any attempt to adjust the hair or any part of the clothing is particularly objectionable in the Christian minister. It suggests the idea, that his thoughts are concerned about his *personal appearance*. Nearly the same objection lies to the reading of the hymn, or the performing of any of the other preliminary or closing exercises in a *rhetorical* manner, or with any gesticulation; or to the employment, at any time, in the pulpit, of theatrical action, such as folding the arms, and the like. This appears like an attempt to display his oratorical powers; and is entirely at variance with the air of modest dignity which should chiefly characterize these exercises.†

* What!—will a man play tricks—will he indulge

A silly fond conceit of his fair form,
 And just proportion, fashionable mien,
 And pretty face, in presence of his God?
 Or will he seek to dazzle me with tropes,
 As with the diamond on his lily hand,
 And play his brilliant parts before my eyes,
 When I am hungry for the bread of life?
 He mocks his Maker, prostitutes and shames
 His noble office, and, instead of truth,
 Displaying his own beauty, starves his flock.

——How a body so fantastic, trim,
 And quaint, in its deportment and attire,
 Can lodge a heavenly mind—demands a doubt.

Task.

† Fenelon says,—“Sometime ago, I happened to fall asleep at a sermon; and when I awaked, the preacher was in a very violent

There are a thousand other ways in which the preacher may, by carelessness, or by habit, divert the attention of his audience from the matter in hand. Dr. Porter says,—“In minor points, what constitutes decorum depends not on philosophy nor accident, but on *custom*. From real or affected carelessness on such points, the preacher may fix on some trivial circumstance, that attention of his hearers, which should be devoted to greater things. He may do this, for example, by standing much too high, or too low in the pulpit; by rising, as in the act of commencing his sermon, before the singing is closed; or delaying for so long an interval as to excite apprehension that something has befallen him; by an awkward holding his Psalm-book, or especially his Bible, with one side hanging down or doubled backwards; by drawing his hands behind him, or thrusting them into his clothes.”—He will as certainly accomplish this object, by adopting awkward and false attitudes, by any unusual contortions of the features of the face, by fingering the leaves of the Bible, by handling his handkerchief too frequently, or by any other misuse of his hands. For a specification of particulars under these heads, see lists of errors appended to Sections III, IV, and V, of Chap. I, Part II.

The voice of the speaker also may be instrumental in turning aside the attention of the hearer. The commencing on too low or too high a note; with too full or too feeble a voice; the employment of a drawling manner, or of any peculiar tones or quality of the voice; any unusual mode of announcing the text, or the hymn,—these are but a

agitation, so that I fancied, at first, he was pressing some important point of morality. But he was only giving notice, that on the Sunday following, he would preach on repentance.—I was extremely surprised to hear so indifferent a thing uttered with so much vehemence.”

few examples of the various ways in which the teacher of divine truth may himself contribute to destroy the effect of his own instructions.—Of the same character is the misapplied use of the *Vocule*,* as when heard at the close of sentences in prayer, and sometimes in the delivery of sermons from the pulpit, to the entire destruction of devotional feeling in the heart of every one whose ear is not equally insensible to all the beauties as well as the defects of delivery

Second.—The preacher's manner should be characterized by reverence and modesty.—He should feel reverence for the place, as the sanctuary of the Most High; and modesty, as being what he is, only by grace. In view of the first of these principles, "Gesture," in the language of Dr. Porter, "is felt to be unseasonable in personating God, and in addresses made to him. When we introduce him as speaking to man, or when we speak of his adorable perfections, or to him in prayer, the sentiments inspired demand composure and reverence of manner. Good taste then can never approve the stretching upward of the hands at full length, in the manner of Whitefield, at the commencement of prayer; nor the frowning aspect and the repelling movement of the hand, with which many utter the sentence of the final judge, 'Depart, ye cursed,' &c." Good taste, on the same general principle, also cannot fail to condemn any thing like a low anecdote, or a jest, in the pulpit.

'Tis pitiful

To court a grin, when you should woo a soul:

To break a jest, when pity would inspire

* I have recently seen this characterized, in some one of our religious newspapers, as the "*pious grunt*." By whatever name called, it cannot but be in a high degree offensive to any but the most perverted taste.

Pathetic exhortation; and to address
 The skittish fancy with facetious tales,
 When sent with God's commission to the heart!
 So did not Paul.

In regard to the last of these principles, Austin, himself a clergyman, remarks:—"If, on ordinary occasions, and in the common business of life, modesty of countenance and manner be a commendable grace in a public speaker; such modesty is much more to be desired, or is rather indispensable, in the sacred orator. When he pours out the public prayers to God, when he reads and expounds his laws; he cannot fail to recollect, that he is himself equally obnoxious to their sanctions, and equally in need of mercy as his congregation; and that he kneels only as one among the supplicants, and that he stands up only as one among the guilty before his unerring judge. Vanity and presumption in such a situation would be more than indecorous. Humility is the proper characteristic of a Christian minister." "But this humility," it is very properly added, "is not incompatible with earnestness of manner, nor with the just confidence which every public speaker should appear to have in the truth of what he delivers."

It is on this general principle, that the use of the free Diatonic Melody, or of the strongly marked Downward Slides, would be improper in the language of prayer, or in reading or repeating the words in which God has chosen to address mankind.—It is thus that all personal invective, whether by word or action, and every tone and look expressive of indignation, are excluded.—It is on this account likewise, that all the artifices of the stage—

All attitude and stare

And start theatric, practiced at the glass,
 are excluded from the sacred desk. Cicero censures the-

atrical action even at the bar ; how much less appropriate is it to the pulpit ! Even the orator's art is employed here, only to give expression to *real feeling*. Every species of cant or affectation is then excluded from the pulpit ; and why should it not be, when a firm belief in the truth of the principles to be inculcated, and a serious feeling of their importance, remove all necessity of any affectation, either of voice or manner ? Such belief and such feeling, on the part of the preacher, says Dr. Blair, " will always give an earnestness and strength, a fervor of piety to his exhortations, superior in its effects to all the arts of studied eloquence ; and, without it, the assistance of art will seldom be able to conceal the mere declaimer."

Without the Christian sensibility here referred to, and that expansion and elevation of soul which can arise only from a just feeling of religious truth, it is admitted that all the arts of elocution are vain to constitute a Christian minister. These are presupposed, as at the very basis of Christian oratory ; since, without them, preaching, with every attraction that can be thrown about it, will be but " as sounding brass or a tinkling cymbal." It is, however, perfectly consistent with this admission, that the religious teacher should do all in his power to improve his taste and judgment, as to the most effective means of giving expression to his feelings ; and that he should train his voice to the execution of all that a taste thus improved can direct. And this can scarcely be done, but by the study of elocution according to some good system. Without such study, Christian sensibility often expresses itself in an almost unbroken Monotone, rendered perhaps still more offensive by the constant employment of the Chromatic Melody, or of the Tremor,—elements of great power when properly employed, but never intended to be desecrated by constant

use. Indeed the pulpit is very specially exposed to monotony, while the dialogue of the stage almost effectually excludes it; and even in the senate and at the bar, a free colloquial style of delivery is much more naturally and universally adopted.

Third.—The preacher should never seem, by any peculiarity of manner, to lose the command of himself.—In addition, then, to improving the taste and cultivating the voice by study, the Christian orator should discipline his will to a perfect self-possession. Calmness and collectedness of manner alone seem accordant with the solemn grandeur of his work. To such self-possession, a perfect command of the gestures greatly contributes, because by restraining the action when it is in danger of becoming excessive, a more perfect control is preserved over the mental excitement; and even aside from this, such restraint may conceal the strong workings of passions, which though the speaker may feel, it may not be expedient for him fully to express.

The action of the pulpit differs from that of the stage only in degree. It is performed by the same beings, by the use of the same instruments, and for the same general purposes. It cannot, then, be expected to differ, in all respects, from the action of the theatre; but only so far as it is put forth under different conditions. One of these conditions, and the one to which our attention is here chiefly directed, is—that the preacher is not at liberty to indulge in any public expressions of excitement, which can properly be construed into a violation of the principles of self-respect, or of true dignity of character. Such, I conceive to be all bawling and vociferation in the pulpit—a vice of pulpit oratory always condemned, yet practiced by too many, regardless alike of its destructive effects on themselves, and of its unfitness for their purposes. Such also is the smiting

of the pulpit or the Bible with the hands, or stamping with the feet; or, except under very special circumstances, weeping so as to distort the countenance, or interrupt the regular flow of delivery.—How different the effect of such exhibitions, from that produced by the earnest but graceful action of him who stands up in the true dignity of an ambassador for Christ; and, while perhaps the manly tears may dim his eye or fall in rapid succession over his cheek, yet with firm and unfaltering voice, prays his fellow men in Christ's stead to be reconciled to God!

I shall close these suggestions with a few words in regard to the proper structure of pulpits.—From time immemorial, both in England and in this country, the local situation of the preacher has been any thing but favorable for either the graces or energies of delivery. The state of things in this respect is improving; and just as soon as the principles of delivery are properly understood by those who occupy our pulpits, will there be a universal change.—The platform upon which the preacher stands, should be raised only about as high as the breasts of the congregation; and for extemporaneous delivery, all that is required farther is a chair or sofa, and a table not sufficiently high to embarrass the action of the speaker. The lights also should be movable; and, if possible, should be so arranged as not to interfere with the free action of the arms, even when in the horizontal oblique or extended positions. Till our churches shall be generally arranged according to some such plan, our pulpit orators will have to modify their action to conform to the various situations in which they may be placed, and sometimes almost wholly to refrain from gesture; or else become themselves the subjects of unpleasant criticisms, which, however, properly belong not to them, but to the place in which they officiate.

CHAPTER V.

OF THE ACTION ADAPTED TO DRAMATIC REPRESENTATION.

SECTION I.

OF THE ELEMENTS OF DRAMATIC ACTION.

OF the *vocal* expression adapted to the Drama, nothing remains to be said. The vocal elements have been so fully presented, and so many hints have been given in regard to their employment for purposes of expression, that it is believed nothing but practice on proper examples is requisite, to give to the learner all the vocal capabilities possessed by the most distinguished orators or actors. As however this Manual has in view mainly to assist in forming the *orator*, most of the examples given have been selected with reference to this.—Even the elements however of Dramatic *action* have not all been presented. This section is intended to supply this defect.

It would not perhaps be entirely easy to point out the precise difference between the action suited to oratory, and that of the stage. The principle, however, on which this difference depends has been before hinted at: the actor appears in an assumed character, while the orator appears in his own. It is the part of the actor, then, to represent and sustain the character which he has assumed; and this may be entirely at variance with the dignity of oratory. The actor personates every passion and feeling which makes up the human character,—from the nobler passions and manners of the hero, down through those of common life, even to the vulgarity of the buffoon; hence the different

grades of actors, from the tragedian down to the performer of low comedy. He may imitate nature ; while imitative action is denied to the orator. He may be affected, he may be extravagant, or exhibit the weakness of ungovernable emotion ; while, as regards the orator, affectation defeats his objects, extravagance disgusts his audience and renders him ridiculous, and weakness gives him over to contempt.

We here find a sufficient reason, why the action of the theatre can never be taken as a model for the orator. Yet as in the theatre all the qualities of perfect gesture are required, the action of the stage may furnish many useful hints to the discriminating orator. It has been well said,—“ He may learn from the theatre *energy, variety* and *precision* of action. The *simplicity* of action he must derive from his own unaffected sincerity ; and *grace* from habit and taste. And as to the *other qualities*, he must know how to use them discreetly, or to retrench them altogether. But he must carefully guard against attempting to introduce the full license of theatrical action into rhetorical delivery of any kind. If he be a mere imitator, and cannot discriminate, his gesture will be the subject of just reprehension.”

Dramatic action, as distinguished from oratorical, consists, then, primarily, in the exhibitions of other passions, or of the same passions in a higher degree of excitement. The tendency of this excitement is—to render the muscles rigid, to lengthen the step, and to give rapidity to all the movements of the body. A secondary element of difference may now be presented, which is found in the fact, that the actor has for his object to please rather than instruct. Hence, if he can better accomplish his object thereby, his action may take the lead of his sentiment, and become itself as it not unfrequently does upon the stage, the chief object of attraction. To render it thus, he not only uses all the varied

action allowed to the orator, but uses it more freely than oratory allows; and superadds to this, as we have just suggested, other elements of gesture still, by the employment of which Boldness and Magnificence of gesture are produced, which constitute the chief characteristics of the Epic style. The principal of these new elements we shall now enumerate.

THE FEET AND LOWER LIMBS.—Under the influence of strong excitement, as when one advances with boldness or retires in alarm, the positions of the feet before described may be exhibited in what may properly be called an *extended* state, which consists simply in a wider separation of the feet. The moderate step, which is most graceful in oratory, in the theatre may often become a stride; and while the orator is limited to the simple movement of advancing and retiring, and that by a single step, the actor may traverse the whole stage, as he is moved by passion or by the circumstances of the scene.—Instead of moving on the stage only backwards and forwards, in dramatic action and in all dialogue the movement may be *lateral*. If it is in the direction of the free foot, the person is said to *traverse*, and he falls into the same position as when he advances. If the movement is in the contrary direction from the free foot, he *crosses*;—if from the second position, carrying the free foot forward of the other, and falling into the first position of that foot; if from the first, carrying it behind the other and falling into the second position of the advanced foot.—It is by the aid of the lower limbs also, that the actor *kneels*, or *starts*, or *stamps*.

THE TRUNK.—The erect posture has been presented as the only one suited to the dignity of the orator. Indeed the manly attitude of the body, which neither inclines nor stoops, with the head in an erect and natural position, as

exhibited in the painting of Washington by Trumbull,* may be presented as the very symbol of dignity. Grief depresses the body, and the person under its influence is said *to be cast down*; while pride may throw the body back too far. The expression of the passions however depends more upon the head than upon the trunk, which rarely gives any expression but in sympathy with the lower limbs, as in kneeling or prostration, or with the head, or the arms and hands.

THE HEAD AND EYES.—When the head is hung down, it expresses humility; when turned upwards, arrogance; and when inclined to one side, languor or indifference. Beside these, and, says Quintilian, “beside those motions, which by a nod signify assent, or rejection, or approbation; there are other motions of the head known and common to all, which express modesty, doubt, admiration, and indignation.” These are expressions which *oratory* has little occasion to exhibit: hence a reference to them has been reserved for this place.—The positions of the head, which have been distinctly designated, and most of which are used only in theatrical expression, are as follows:—

The Head alone.

Inclined.
Erect.
Assenting.
Denying.
Shaking.
Tossing.
Aside.

The Head considered with reference to the direction of the Eyes.

Forward.
Averted.
Downward.
Upward.
Around.
Vacuity, or Vacancy.

THE COUNTENANCE.—“It is of man alone,” says Sir Charles Bell, “that we can with strict propriety say, the

* This portrait is in the gallery of paintings belonging to Yale College; an engraving of it may be found in the *National Portrait Gallery*, vol. i.

countenance is an index of the mind, having expression corresponding with each emotion of the soul. Other animals have no expression but that which arises by mere accident, the concomitant of the motions necessary to the accomplishment of the object of the passions."* 'The expression of pride, of shame, of despair, of anger, of contempt, of terror, or of any vehemence of passion, finds no place in oratory. There is no passion however, or degree of excitement, but may be exhibited on the stage. These passions find a partial expression in words and in the tones of the voice; but unaccompanied with the appropriate expression of the countenance, the symbols of feeling would make but a faint impression.

THE HAND.—The positions of the hand have been presented to the learner as depending on four circumstances. As regards the first—the *disposition of the fingers*, besides the *natural state*, and the others which were described as having an occasional place in oratory, others still may be enumerated for purposes of significant expression.

The hand is said to be *Hollow*, when the palm is held nearly supine, and the fingers turned inwards without touching. (See Fig. 51.)

Fig. 51.



Fig. 52.



Fig. 53.



In the *Holding* position, the finger and thumb are pressed together, either the fore or middle finger, or both; while the other fingers are contracted more or less, according to the degree of energy required by the sentiment. (See Figs. 52, 53, 54, 55.)

* *Anatomy of Expression.*

Fig. 54.



Fig. 55.



The *Thumb* expresses the position of the hand, in which the thumb is extended downward or upward, while the fingers are clasped down. (See Figs. 56, 57.)

Fig. 56.



Fig. 57.



Fig. 58.



The *Grasping* position represents the fingers and thumb as seizing the garments, or tearing the hair. (See Fig. 58.)

As regards *the manner in which the palm is presented*, no new elements need to be introduced. Dramatic action employs all the positions of the hand described on p. 243, except the *natural position*, much more frequently than they are used in oratory. This position is equally adapted to both.

The positions of the hands which arise from—*the combined disposition of both hands*, find little place in oratory; hence they are reserved for consideration here. Among these it may be sufficient to enumerate the following.—The hands are said to be—

Applied, when the palms are pressed together, and the fingers and thumbs of each are laid against those of the other. (See Fig. 59.)

Fig. 59.



Fig. 60.



Clasped, when all the fingers are inserted between each other, the hands pressed closely together, and one thumb lapped over the other. (See Figs. 60, 96.)

Crossed, when one hand is laid on the breast, and the other is laid over it crosswise. (See Figs. 61, 85, 94.)

Fig. 61.



Fig. 62.



Folded, when the fingers of the right hand, at the second joint, are laid between the thumb and forefinger of the left, the right thumb crossing the left. (See Fig. 62.)

Inclosed, when the back of one hand, moderately bended, is received within the palm of the other; the thumbs lying at length over each other. (See Fig. 63.)

Fig. 63.



Fig. 64.



Touching, when the points of the thumb and fingers of each hand are brought lightly into contact. (See Fig. 64.)

Wringing, when both hands are first clasped together and elevated, then depressed and separated at the wrists without disengaging the fingers. (See Figs. 65, 93.)

Fig. 65.

Fig. 66.



Enumerating, when the index of the right hand is laid successively upon the index and the different fingers of the left. (See Fig. 66.)

The fourth class of positions of the hand arising *from the part of the body on which it is laid*, enumerated on p. 244, are much more frequently employed on the stage than in ordinary delivery.

THE ARM.—Beside the systematic gestures of the arms described as belonging to oratory, there are others peculiar to dialogue, or to dramatic action.

The arms are said to be *folded* or *encumbered*, when they are crossed and enclose each other, the fingers of the left hand holding the right arm, and the right hand passing under the left arm. (See Fig. 67.)

They are *a-kimbo*, when one or both hands rest on the hips, and the elbows are stuck out on either or both sides. (See Figs. 68, 89.)

They are *reposed*, when the elbows are nearly resting on the hips, and one hand holds the wrist of the other. This is a female position. (See Fig. 69.)

Fig. 67.



Fig. 68.



Fig. 69.



THE ARM AND HAND COMBINED.—To designate the manner of the motion of the arm and hand, a variety of technical terms have been employed, which scarcely require to be explained merely for the purpose of assisting in the acquisition of the plain dignity of the orator; though some of them may properly be exhibited in oratory. The following, noted by Austin, will suffice, though others might be given.—Gesture, then, may be considered as—

Noting, when the hand, in whatever position, is first drawn back and raised, and then advanced and with a gentle stroke depressed. (See Fig. 70.)

Projecting, when the arm is first retracted, and then thrust forward in the direction in which the hand points. (See Fig. 71.)

Retracting, when the arm is withdrawn preparatory to projecting, as in the dotted hand and arm of Fig. 71, or in the right arm of Fig. 75;—or in order to avoid an object either hateful or horrible, as in Fig. 77.

Waving, when the fingers are first pointed downward,

Fig. 70.



Fig. 71.



Fig. 72.



and then, by a smart motion of the elbow and wrist, the hand is flung upward in a vertical direction. (See Fig. 72.)

The *flourish*, when the hand describes a circular movement, above the head. (See Fig. 73.)

Fig. 73.



Fig. 74.



The *sweep*, when the hand makes a curved movement descending from the opposite shoulder, and rising with velocity to the utmost extent of the arm, or the reverse;

changing its position from supine to vertical in the first case, and from vertical to supine in the latter. The sweep is sometimes doubled by returning the arm back again through the same arch. (See Fig. 74.)

Beckoning, when with the fore-finger, or the whole hand, the palm being turned inward, a motion is made in the direction of the breast.

Repressing, when the fore-finger, or the whole hand, the palm being turned outward, makes a motion in opposition to the person addressed. This is the reverse of the preceding gesture; and the motions in both these gestures are often repeated.

Advancing, when the hand, being first moved downward and backward, in order to obtain greater space for action, is then moved regularly forward, and raised as high as the horizontal position, a step being at the same time made in advance, to aid the action.

Springing, when the hand having nearly arrived at the intended limit of the gesture, flies suddenly up to it by a quick motion of the wrist; like the blade of a pocket-knife when it suddenly snaps into its proper situation by the recoil of the spring.

Striking, when the arm and hand descend with rapidity and force, like a stroke arrested by having struck what it was aimed against.

Bending, when the arm is brought into a position preparatory to striking.

Recoiling, when after a stroke, as in the former gesture, the arm and hand return back to the position whence they proceeded.

Throwing, when the arm by the force of the gesture is flung as it were in the direction of the person addressed.

Clinching, when the hand is suddenly clinched, and the arm raised in a posture of threatening or contempt.

Collecting, when the arm, from an extended posture sweeps inward.

Shaking, when a tremulous motion is made by the arm and hand.

Pressing, when, the hand being already laid on some part, the effort of pressing is marked by raising the elbow, and contracting the fingers.

Rejecting, when the hand, in the vertical position is pushed towards the object, the head being at the same time averted.

Whoever has observed the general system of action employed in the schools for the instruction of the deaf and dumb, has some idea of the ancient pantomime, in which the action to a great extent was imitative. The elements of imitative action embrace all the movements which the human body can perform; and would scarcely be reducible to a system. But with these, oratory or dignified tragedy has nothing to do. Leaving this kind of gesture with the actor of low comedy, we may remark, that the Abbé du Bos has drawn the proper distinction between this kind of action and that suited to oratory:—"Nothing can be more vicious in an orator, than to employ in his declamation imitative gestures. The action of an orator ought to be altogether different from that of a pantomime. An orator ought to suit his gesture to the general sentiment which he expresses, and not to the particular signification of the word which he pronounces."

Because we have introduced, under the head of Dramatic action, several elements of significant gesture, it is not hence to be inferred, that all or even a great part of the

action of the theatre is of this character. "The significant gestures," says Austin, "however numerous and correct, which a great actor makes in the representation of an entire dramatic character, bear no proportion to the greater number of his gestures, which are not significant, and which are no less necessary, though not so splendid nor imposing. The painter is struck by the boldest and finest of the significant gestures which are called attitudes, and he records them; they are the proper objects of his art; they are striking and less evanescent than the other gestures, which pass unnoticed by him, although they make up by far the greater and more important part of the gestures requisite for illustrating the sentiments. These less prominent gestures give to the declamation its precision and force. A slight movement of the head, a look of the eye, a turn of the hand, a judicious pause or interruption of gesture, or a change of position in the feet, often illuminates the meaning of a passage, and sends it full of light and warmth into the understanding. And the perfection of gesture in a tragedian will be found to consist more in the skilful management of the less showy action than in the exhibition of the finest attitudes. Attitudes are dangerous to hazard; the whole powers of the man must be wrought up to their highest energy, or they become forced and frigid. Every one will recollect, that excellent players have been seen, who have never ventured an attitude; but none deserving the name of excellence have ever appeared, whose declamation has been deficient in precision or propriety. Where all the solid foundation of just and appropriate action has been laid, attitude, when regulated with taste and discretion, may be added to ornament the superstructure; but introduced unseasonably or overcharged, it is an evidence of deficiency of understanding as well as depravity of taste."

SECTION II.

OF SIGNIFICANT GESTURES AND ATTITUDES.*

SIGNIFICANT gestures and attitudes, according to the sentiments of the last section, are to be considered but as the mere "ornaments" of a system, of which the action suited to the orator is the "superstructure." Yet with theatrical action, whose chief object is to please, the *ornament* is very important. With oratory, on the contrary, whose principal design is to instruct and persuade, the *sentiment* is the principal thing, and gesture is employed only to enforce that; and this is done by the aid of a class of gestures which rarely have any distinct signification when used without words. They are not *imitative*,—they are not, in any proper sense of the term, *conventional*, but are produced by the promptings of nature, requiring only to be chastened and polished by study and art; while much of the action of the stage, especially as it departs from the more dignified exhibition of tragedy and epic poetry, is imitative and artificial. With this additional suggestion as to the distinction between dramatic and oratorical action, we proceed to some particulars touching the import of the significant gestures of which we have been treating, when simple, and also the mode of combining them for the production of rhetorical effect.

EXAMPLES OF SIMPLE SIGNIFICANT GESTURES.

The Head and Face.

The hanging down of the head denotes shame or grief.

The holding of it up, pride or courage.

To nod forward implies assent.

* See *Chironomia*, chap. xxi.

To toss the head back, dissent.

The inclination of the head implies bashfulness or languor.

The head is averted in dislike or horror.

It leans forward in attention.

The Eyes.

The eyes are raised in prayer.

They weep in sorrow.

They burn in anger.

They are downcast or averted in anger.

They are cast on vacancy in thought.

They are thrown in different directions in doubt and anxiety.

The Arms.

The arm is projected forward in authority.

Both arms are spread extended in admiration.

They are both held forward in imploring help.

They both fall suddenly in disappointment.

The Hands.

The hand on the head indicates pain or distress.

On the eyes, shame.

On the lips, injunction of silence.

On the breast, it appeals to conscience, or intimates strong emotion of some kind.

The hand waves or flourishes in joy or contempt.

Both hands are held supine, applied or clasped in prayer.

Both descend prone in blessing.

They are clasped or wrung in affliction.

The Body.

The body, held erect, indicates steadiness and courage.

Thrown back, pride.

Stooping forward, condescension or compassion.

Bending, reverence or respect.

Prostration, the utmost humility or abasement.

The Lower Limbs.

Their firm position signifies courage or obstinacy.

Bended knees, timidity or weakness.

Frequent change, disturbed thoughts.

They advance in desire or courage.

Retire in aversion or fear.

Start in terror.

Stamp in authority or anger.

Kneel in submission and prayer.

These examples might be multiplied ; but the object is simply to furnish a sufficient number for illustration, without attempting to make a complete list.

EXAMPLES OF COMPLEX SIGNIFICANT GESTURES, OR
ATTITUDES.

A few examples of the more complex significant gestures will now be presented. The figures referred to will show the precise attitude intended ; while the description will furnish the principles on which, by the application of a little skill, the list can be extended so as to embrace the visible expression of any and every passion or feeling, which agitates the human breast.

Terror excites the person who suffers under it, to avoid or to escape from the dreaded object. If it be supposed to be some dangerous reptile on the ground, and very near, the expression will be represented by the figure starting back, and looking downward. If the danger threaten from a distance, the terror arising will be expressed by the figure looking forward, and not starting back, but merely in the

retired position. But if the dread of impending death from the hand of an enemy awakens this passion, the coward flies.—This passion needs no figure for its illustration.

Aversion is expressed by two gestures; first the hand held vertical is retracted towards the face, the eyes and head are for a moment directed eagerly towards the object, and the feet advance. (See Fig. 75.) Then suddenly the eyes are withdrawn, the head is averted, the feet retire, and the arms are projected out extended against the object, the hands vertical. (See Fig. 76.)

Fig. 75.



Fig. 76.



Fig. 77.



Horror, which is aversion or astonishment mingled with terror, is seldom capable of retreating, but remains petrified in one attitude, with the eyes riveted on its object, and the arm held forward to guard the person, the hands vertical, and the whole frame trembling. (See Fig. 77.) The feeling of Horror may exist when no object is present. This is beautifully illustrated in one of Mr. Engel's figures. Alluding to the "disposition of the mind to refer intellectual ideas to external objects," he says:—"When King Lear recollects the barbarous treatment of his daughters, who in the midst of a stormy night had exposed his hoary

hairs to the inclemency of the weather, and when he immediately exclaims,—

‘O, that way madness lies; let me shun that;

No more of that,’—

there is not in reality any external object from which this unhappy prince should avert his eyes with horror, and yet he turns his head away to the side opposite that to which it was directed before; endeavoring, as it were, with his hand reversed, to banish that cruel and afflicting recollection.” (See Fig. 78.)

Fig. 78.



Fig. 79.



Listening, in order to obtain the surest and most various information, first presents the quick and comprehensive glance of the eye towards the apparent direction of the sounds; if nothing is seen, the ear presents itself towards the point of expectation, and the eye is bent on vacancy: but all this passes in a moment. The hand and arm are held vertical extended. If the sound proceeds from different quarters at the same time, both arms are held up, and the head alternately changes from one side to the other, with a rapidity governed by the nature of the sound; if it is alarming, with trepidation; if pleasing, with gentle emotion. Fig. 79 represents *listening fear*.

Admiration, if of surrounding natural objects of a pleasing kind, holds both hands vertical and across, and moves them outwards to the position, extended as in Figure 80. If admiration arises from some extraordinary or unexpected circumstances, the hands are thrown up supine elevated, together with the countenance and the eyes.

Fig. 80.



Fig. 81.



Veneration crosses both hands on the breast, casts down the eyes slowly, and bows the head. (See Fig. 81.)

Fig. 82.



Fig. 83.



Deprecation advances in an extended position of the feet, approaching to kneeling, clasps the hands forcibly

together, throws back the head, sinking it between the shoulders, and looks earnestly up to the person implored. (See Fig. 82.)

In *appealing to heaven*, the right hand is first laid on the breast, then the left is projected supine upward; the eyes first directed forward, and then upward. (See Fig. 83.)

In the *appeal to conscience*, the right hand is laid on the breast, the left drops unmoved, the eyes are fixed upon the person addressed. (See Fig. 23.)—Sometimes both hands press the breast.

Shame, in the extreme, sinks on the knee and covers the eyes with both hands: this is a feminine expression of it. (See Fig. 84.)

Fig. 84.



Mild resignation falls on the knee, crosses the arms on the breast, and looks forward and upward towards heaven. This is also a feminine expression of this feeling. (See Fig. 85.)

Resignation mixed with desperation stands erect and unmoved, the head thrown back, the eyes turned upward and fixed, the arms crossed. A fine instance is seen in the figure from an attitude of Mrs. Siddons. (See Fig. 94.)

Fig. 85.



Fig. 86.



Grief arising from sudden and afflicting intelligence covers the eyes with one hand, advances forward and throws back the other hand. (See Fig. 86.)

Attention demanding silence holds the finger on the lips, and leans forward, sometimes repressing with the left hand. (See Fig. 87.)

Fig. 87.



Fig. 88.



Fig. 89.



Distress, when extreme, lays the palm of the hand upon the forehead, throws the head and body back, and retires with a long and sudden step. (See Fig. 88.)

Deliberation on ordinary subjects holds the chin, and sets the arm a-kimbo. (See Fig. 89.)

Self-sufficiency presents the body erect, the lower limbs rigid, and folds the arms. (See Fig. 67.)

Pride throws back the body, holds the head high, and presents the elbow a-kimbo, and thrown forward as in Fig. 68.

When the thoughts flow without difficulty or opposition, the movement of the limbs is free and direct. But when difficulties occur or obstacles are discovered, a man either arrests his action entirely, or changes it to something altogether different. The direction of his eyes and the action of his head, are also, under such circumstances, quite altered. The eyes, instead of moving freely from object to object, become fixed, and the head is thrown back, if before hanging down on the breast. As an example of these effects, M. Engel refers to a scene in a play of Lessing, in which an old gentleman is very much puzzled how to manage, under a situation of great difficulty and delicacy. In the commencement of his deliberations he is represented as in Fig. 90, and in the next period of them, as in Fig. 91.

Fig. 90.



Fig. 91.



Melancholy is a feeble and passive affection; it is attended by a total relaxation of the nerves, with a mute and tranquil resignation, unaccompanied by opposition either to the cause or the sensibility of the evil. The character externally is languor without motion; the head hanging at the "side next the heart;" the eyes turned upon its object, or, if that is absent, fixed on the ground; the hands hanging down by their own weight without effort, and joined loosely together. (See Fig. 92.)

Fig. 92.



Fig. 93.



Anxiety is of a different character; it is restless and active, and manifest by the extension of the muscles; the eye is filled with fire, the breathing is quick, the motion is hurried, the head is thrown back, and the whole body is extended. The sufferer is like a sick man who tosses incessantly, and finds himself uneasy in every situation. (See Fig. 93.)

I shall close this part of the subject and the work, by presenting the learner with some of the attitudes of Mrs. Siddons, copied from the plates of the *Chironomia*, from which all the illustrations of this section have been taken.

These present both boldness and magnificence—qualities of gesture which, as we have elsewhere remarked, are rarely exhibited but in the theatre. They belong to the Epic style of gesture; and the passages are given, in the pronunciation of which they were employed.

Fig. 94.



Fig. 96.



Fig. 95.



Fig. 97.



See Fig. 94. "See where she stands like Helen."

Fair Penitent, act 5, sc. 1.

See Fig. 95. "This arm shall vindicate a father's cause."

Grecian Daughter, act 1, sc. last.

Fig. 98.



Fig. 99.



Fig. 100.



See Fig. 96. "A widow cries, Be husband to me, heaven."
King John, act 3, sc. 1.

See Fig. 97. "Scorned by the women, pitied by the men,
 "Oh! insupportable!"
Fair Penitent, act 2, sc. 1.

See Fig. 98. "Wert thou the son of Jupiter."
Imogen, act 2, sc. 3.

See Fig. 99. "Jehovah's arm snatched from the waves and
 brings to me my son."
Douglas, act 3, sc. 2.

See Fig. 100. "Pity and forgiveness."
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THE END.

RECOMMENDATIONS.

From the Hon. President of the Board of Regents of the University of Michigan.

I have examined, with some care, a manuscript Grammar of the English Language, written by the Rev. Mr. Frazee, of which, as a school book, I have formed a highly favorable opinion. The simplicity of his general arrangement, the clearness and distinctness of his definitions in the more elementary portions of the work, the pains taken throughout to cause the learner to educe for himself and apply the general principles, together with his copious notes and numerous illustrations, make it, in my opinion, preferable to any other work of the kind already extant,

Z. PITCHER, M. D.,

Prest. of Board of Education, Detroit.

Detroit, August 1, 1843.

I fully concur in the above recommendation.

JOHN S. ABBOTT,

Secretary of Board of Education.

Detroit, Oct. 10th, 1843.

I concur in the above recommendation.

L. SCOTT, A. M.,

Pastor of the M. E. U. Church, Philadelphia.

Philadelphia, Dec. 22d, 1843.

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The undersigned, members of the Committee on School Books of the Board of Education of the City of Detroit, have examined, with considerable care, the manuscript of a system of English Grammar, prepared by the Rev. Bradford Frazee, of the State of Michigan, and which he proposes to publish, and take much pleasure in furnishing to the author an expression of their approval of a work upon which he has evidently expended much labor and research. The Grammar in question is, in many respects, an improvement upon any work of the kind yet published for the use of schools, and develops a system of teaching English Gram-

mar far preferable to any that has come under our observation. In the choice of a Grammar for the use of the schools under the direction of our Board, we shall, whenever Mr. Frazee's Grammar is published, give it a preference over any other now in use, and have no doubt it will be adopted by the Board as the book above all others, best fitted for the use of our schools.

JOHN S. ABBOTT,
SAMUEL BABSTOW.

From Hon. H. Chipman, late Judge of Criminal Court, Detroit.

I have examined the system of English Grammar, by the Rev. Bradford Frazee, and am induced to think very favorably of it. Mr. Frazee appears to have bestowed much industry and research in the composition of his work, and shows a critical knowledge of the first principles of language; at the same time, his method and illustrations are so simple and perspicuous, as to lead the learner on, step by step, not only to learn the absolute rules, but almost insensibly to understand the principles upon which the rules are founded. The plan is synthetical and inductive, so arranged and explained that youthful capacities can clearly comprehend it, while the maturer mind may find in it much instruction in what may properly be called the philosophy of language. I conceive that this work might very advantageously be introduced, as an elementary book, into the public schools.

HENRY CHIPMAN.

Detroit, August 1, 1843.

In a notice of this Grammar, "THE NORTH AMERICAN" says, "The perusal of a few pages has impressed us very favorably regarding the plan and execution of it. The definitions are precise and clear, and the explanations level to any capacity."

Philadelphia, January 11th, 1844.

"THE SATURDAY COURIER," in a notice of this work, remarks that, "The author appears to be thoroughly conversant with his subject, and imparts his knowledge with remarkable freedom and perspicuity. The matter is peculiarly adapted to the unpractised mind of the learner, and its lucid, practical philosophy is evident at every page."

Philadelphia, Jan. 13th, 1844.

The following from *Rev. Mr. Filmore*, will receive much credit where he is known.

"Having examined the system of English Grammar by Rev. Mr. Frazee, I am induced to think of it very highly. The clear-

ness of the definitions, in its more elementary parts, and the perspicuity of its whole arrangement, on the true Pestalozzian system, render it, in my opinion, the best work extant for instruction in this science.

"A. N. FILMORE.

"*Buffalo, April 22d, 1844.*"

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"Having examined, with some care, a System of English Grammar, prepared by Rev. Bradford Frazee, we are led to believe that it is an improvement upon the grammars now in use; in the philosophy of the arrangement—the correctness of the definitions—the clearness of the illustrations, by the introduction of appropriate examples and exercises, at every step of the pupil's progress, and in the *Inductive Method* in which the principles of the science are taught; giving the *reasons* of the Rules of Syntax, so that the pupil is led on in an easy, natural manner, to a thorough knowledge of the analysis of the language.

"AMBROSE S. TODD,
GEO. BROWN,
CHAUNCY AYRES, M. D.,
ALEX. N. HOLLY,

J. W. ALVORD,
WM. T. BAKER.
NATH'L E. ADAMS,
WM. T. MINOR,

"*Board of Visitors.*

"*Stamford, Conn., June 29th, 1844.*"

"I fully concur in the above opinion of Rev. Mr. Frazee's Grammar, and would further say, it has been adopted in this Institution.

"C. MARCELLUS DOW.

"*Principal of Stamford Institute.*

"*Stamford, Conn., June 29th, 1844.*"

"The views expressed in the above recommendation of Mr. Frazee's Grammar are substantially my own; and I can cheerfully say that, in my opinion, it contains some valuable improvements found in no other that I have seen.

"JAMES H. COFFIN,

"*Principal of Norwalk Academy.*

"*Norwalk, Conn., July 5th, 1844.*"

"We have examined Mr. Frazee's Grammar, and fully concur in the opinion expressed above by the Stamford Board of Visitors.

"ELBRIDGE PURINGTON, BENJ. R. DAVIS,
JOHN B. STARR,

S. W. CHAMBERLAIN,

"*Teachers in Norwalk, Conn.*

"*July 5th, 1844.*"

"After examination of a Grammar of the English Language by Rev. Bradford Frazee, we, the undersigned, take pleasure in expressing our approbation of his arrangement and general principles; and conceiving that he has supplied an *important desideratum* in instruction in that department of education, we do *resolve*, as members of the Board of Visitors of the Stratfield School Society, (Bridgeport, Conn.,) agreeable to the provisions of the law on Common Schools, to adopt the said Grammar in the schools of the above Society.

"SAML. BEACH, J. LEONARD GILDER,
J. H. HUNTER, HENRY OLMSTEAD,
W. R. BUNNELL, Board of Visitors.

"Bridgeport, Conn., July 12th, 1844."

"Philadelphia, August 14th, 1844.

"GENT:—I have carefully examined the Rev. Mr. Frazee's System of English Grammar, recently published by you, and am of the opinion that, in many respects, a decided improvement has been made upon the grammars in use; especially in its philosophical arrangement, the correctness and perspicuity of the definitions and rules, its general simplicity, the minute and thorough illustration of the subject, in the copiousness of the rules of syntax, and, most of all, in the *really inductive* method of instruction. The system of elementary composition, which is combined with the elements of the science, is, I think, an improvement upon any plan I have seen on this subject. Upon the whole, I consider the work the best adapted for use in our Common Schools of any system of grammar with which I am acquainted.

"Respectfully,

"W. W. WOOD,

"Principal of the S. W. Grammar School.

"MESSRS. SORIN & BALL."

"We concur in the above recommendations.

"WM. ROBERTS,

"Principal of the Moyamensing Grammar School."

"SAMUEL F. WATSON,

"Principal of the Catharine street Male Grammar School.

"Philadelphia, August 15th, 1844."

Additional names, subscribed to the recommendation of J. O. Taylor, and others on the cover.

Wm. Kennedy, Principal of 17th Ward Gram. School.

Abm. K. Van Vleck, Principal of Pub. Gram. School, No. 16.

S. Durand, Principal of 5th Ward Gram. School.

Jno. W. Ketchum, Principal of Pub. Gram. School, No. 7.

John H. Fanning, Principal of Pub. Gram. School, No. 13.

Rich'd S. Jacobson, Principal of Pub. Gram. School, No. 1.

A. Newman, Prin. of Classical and Conical Inst. Broadway.

H. B. Styker, Principal of Female Acad., N. Brunswick, N. J.

Wm. M. Hough, Principal of Trenton High School, N. J.

P. A. Cregar, Principal of S. E. Gram. School, Philad'a.

B. E. Chamberlin, Prin. of But-tonwood st. Gram. School, Phila.

J. M. Bird, Prin. of Lombard st. Gram. School, Philad'a.

J. Rhoads, M. D., Principal of Palmer st. Gram School, Phila.

W. H. Pile, Principal of N. E. Gram. School, Philad'a.

W. M. Rice, Prin. of Classical School, Cherry st., Philad'a.

Andrew Crozier, Principal of Reid st. Gram. School, Philad'a.

L. Rhoads and S. Nourse, Teachers in Lancaster Gram. School, Pa.

E. H. Jenny, A. M., Principal of New York Institute.

John M. Reid, late Prin. of Mechanic's Inst. Gram. School.

Chas. S. Pell, Principal of Pub. Gram. School, No. 8.

N. W. Starr, Principal of Pub. Gram. School, No. 10.

M. C. Tracy, Principal of Mechanic's Inst. Gram. School.

M. N. Olmsted, Principal of Willet st. Academy.

Wm. Miller, Principal of a Select School, Allen st.

B. Fowler, Principal of a Select School, Bedford st.

C. L. Hungerford, A. M., late Prin. of Kingston Acad., N. Y.

Chas. S. Stone, Principal of Carlisle High School, Pa.

A. T. W. Wright, M. D., Prin. of Model Gram. School, Phila.

N. H. McGuire, Principal of Coates st. Gram. School, Phila.

Jas. M. Clune, Principal of Master st. Gram. School, Phila.

J. M. Coleman, Prin. of N. Market st. Gram. School, Phila.

W. W. Wood, Principal of S. E. Gram. School, Philad'a.

D. R. Ashton, Principal of Young Ladies' Institute, Phila.

D. Kirkwood, Principal of Lancaster High School.

RECOMMENDATIONS OF THE PICTORIAL HISTORIES OF THE UNITED STATES AND FRANCE.

It is confidently believed that no books of the kind have ever been offered to the Public, better adapted to Youth, or indeed even to general readers than the present Series. The following recommendations of competent Judges, Teachers, and others, it is hoped will be duly appreciated by the Public.

Wilmington, Sept. 3rd, 1844.

I have read about two-thirds of "A pictorial history of the United States, with notices of other portions of America, by S. G. Goodrich, author of Peter Parley's Tales."

I commenced reading the book for the purpose of examining the manner of the execution; I have proceeded because of the interest I have felt in the history. It is not a dry compend, as I expected; but it is history instructive though condensed, communicating in small, but well filled space, all the important events in their proper connexion, requisite to correct, historical knowledge. It can be recommended to any citizen of our nation, as a book well worthy of his perusal.

As a school book, its proper place is among the first. The language is remarkable for simplicity, perspicuity and neatness. We could not wish youth trained to a better taste for language, than this is adapted to impart. The history is so written as to lead to geographical examination, and impress by practice, the lesson, to read history with maps.

As a reading book, apart from its use for studying history, it is one of the best that can be used. The reading lessons in common use, make very little impression on the mind. A child learning to read by this book, would acquire a treasure of historical knowledge, of which no citizen should be destitute, and would have desire awakened and taste formed to learn more fully men and events with their characters, causes and consequences, while no better lessons could be selected to teach the art of reading. Indeed it is important to teach reading, that the lessons should be interesting: hence too much resort has been had to fiction, greatly injuring the mind.

This book introduced into our common schools, would probably produce another benefit. In some cases it would reach parents, through their children, and form in them a desire for knowledge which would be the most efficient of all ways to bring them to appreciate the value of Schools and the education of their children.

I should be glad to see this book introduced as a reading book into every district School in this State.

WILLARD HALL,
Judge of the United States Court, District of Delaware.

The following resolution was adopted by the Common School Convention of the State of Delaware held at New Castle, Sept. 1844.

RESOLVED.—That this Convention commend the "Pictorial History of the United States," to the notice of Commissioners of common Schools and Parents; and they also recommend its introduction into our Schools, as a reading book, wherever it is practicable.

JOSEPH R. HAYES, Secretary.
WILLARD HALL, President of the Convention.

Philadelphia, Sept. 20th. 1844.

GENT.—I have perused your admirable work, "The History of the United States," with much satisfaction. In my opinion it is a work of great merit, which deserves to be extensively circulated.

The Author has, by a judicious selection of interesting incidents, rendered a study which is too often considered irksome to the student, entertaining and instructive, and capable of impressing on the minds of American Youth, a correct outline of the History of their Native Land.

The celebrity of Peter Parley's works is a sufficient guarantee, for its being welcomed as an important addition to the means of elementary education.

Very Respectfully,

W. H. PILE.

Principal of N. E. Grammar School.

Wilmington, August, 13th, 1844.

MESSRS. SORIN & BALL.

I have been much gratified in examining "A Pictorial history of the United States," by S. G. Goodrich, recently published by yourselves. A love of country cannot be better promoted than by a study of our National History: and from its popular adaptation I conceive this work well calculated to promote such study. The strong points are given, and in a style rendering the study alike pleasant and profitable. It will make an excellent school book. Every pupil should study it; all should read it; and none can own it without finding it very convenient as a book of reference.

J. KENNADAY.

Philadelphia, Sept. 9th, 1844.

MESSRS. SORIN & BALL.

GENT.—I have thoroughly examined your "Pictorial histories of the United States, and of France," by S. Griswold Goodrich, and have been delighted by the ease of style, simplicity of manner, and perspicuity of diction.

History is by some considered a dry study, and indeed our school histories are most commonly of that class, and that from the fact, that they are too verbose; but the author of these histories, has hit that happy simplicity, and avoided that length of detail which is so tiresome.

One peculiarity I will not pass by in silence, and that is, the beautiful vein of moral reflection, found at the close of each chapter, which naturally guides the pupil, to a proper estimate of the detailed transaction: this I think to be a recommendation of superior order, for it necessarily leads the pupil to think.

The style of the Book as regards mechanical execution, is superior, and I hope the effort to impart good instruction in a pleasant way, will be well rewarded by a discerning public.

Yours truly, and sincerely,

W. G. E. AGNEW,

Principal of Zane Street Public School.

Dickinson College, July, 31st, 1844.

MESSRS. SORIN & BALL.

GENTLEMEN,—I am delighted with the "Pictorial History of France, and also the Pictorial History of the United States," by Peter Parley, (S. G. Goodrich of Boston.) They are books admirably calculated for the Common Schools of our Country, and deserve to be generally adopted. I hope the other three volumes of the Series, (England, Greece, and Rome,) will soon follow.

Yours Respectfully,

J. P. DURBIN.

Philadelphia, 1844.

A "Pictorial History of the United States," with Notices of other parts of America." By S. G. Goodrich, author of Peter Parley's Tales. For the use of Schools. This is, perhaps, the best book of its kind which has issued from the press, for the purpose intended. The history is necessarily greatly condensed, but the incidents are clearly stated, and in a perspicuous style. There are a great many cuts, illustrative of historical facts, or descriptive of places rendered memorable by important events. But the celebrity of Peter Parley renders our commendation superfluous. This is the first edition of the work. A Pictorial History of France, by the same author, has been also recently published by Sorin and Ball, for the use of Schools.—*Zion's Herald and Wesleyan Journal*.

Belle-Vue Seminary, August, 17th, 1844.

I have carefully examined the "Pictorial History of the United States," edited by S. G. Goodrich, and do not hesitate to say, that I regard it as superior to any similar work that I am acquainted with, and as much better adapted to public or private instruction. I design to introduce it as a text book in this Seminary.

WILLIAM H. GILDER.

Butler House, Chesnut Street, September, 24th, 1844.

MESSRS. SORIN & BALL.

GENT.—I know of no works of their kind more worthy of commendation than Goodrich's Histories. In style, arrangement, and general fitness for its purpose, I think the "Pictorial History of the United States," the best book on the subject used in the schools.

Yours Respectfully,
RUFUS W. GRISWOLD.

Philadelphia, July, 22nd, 1844.

I have examined with much interest "The Pictorial History of the United States, with notices of other portions of America, by S. G. Goodrich."

The author of this work has, in my opinion, admirably succeeded in producing such a work as he aimed at—a full, accurate and attractive history of the Western continent. Though intended particularly for youth, it may be read with profit and pleasure by all, and cannot fail to inspire all with sentiments of patriotism and a love of virtue.

The work is illustrated by maps, plans of battles, portraits, and engravings of scenes and incidents, equally creditable to the artist and profitable to the student.

The style and arrangement are such as to render the facts and sentiments most easy to be committed to memory.

JOSEPH P. ENGLER.
Principal of the Classical Institute.

RECOMMENDATIONS TO THE "PICTORIAL HISTORY OF FRANCE."

Philadelphia, April, 1st, 1844.

The reputation of the industrious and successful author of the "Pictorial History of France," is so well established, that it needs no other commendation to the public, than his popular name. In preparing books of this eclectic character, the principal labor consists in the selecting of matter, and demands the exercise of a sound judgment, directed by a correct, discriminating taste, as the materials from which such histories are compiled, are exceedingly copious. From an examination of the plan, arrangement of parts &c., of this work, I think that it has been executed with great discretion. It is entertaining and instructive, as well as attractive to the eye, and is well adapted to the object for which it was prepared.

I cannot doubt that the attentive reading of such a syllabus as is here furnished, must excite an appetite, and prepare the mind for entering upon a larger and more extended history of the European Nations.

I know of nothing of the kind, better suited to the use of Schools, for which it is "particularly designed," and can cordially recommend it to the favorable regard of their supervisors and teachers.

S. JONES.

*Principal of Classical and Mathematical Institute,
No. 17, South Seventh Street.*

Philadelphia, December, 3rd, 1842.

MESSRS. SORIN & BALL.

GENT,—Having examined with care, the "Pictorial History of France," which you submitted to my inspection, I am prepared to commend it to the favorable notice to the public.

The want of a good history of France, suitable for a Class book, has been long felt, and this work seems to fill the vacuum.

I cannot better express my estimation thereof than by informing you that we have adopted it.

Yours, very Respectfully,

GILBERT COMBS.

Principal of the Spring Garden Institute, for Young Ladies.

Philadelphia, March, 30th, 1844.

MESSRS. SORIN & BALL.

GENT,—It affords me pleasure to recommend the "Pictorial History of France," lately published by you, to the favorable attention of teachers and parents, as a work, eminently calculated, by the simplicity of its style, the variety and interest of its facts, and the beauty and appropriateness of its pictorial illustrations, to afford at once pleasure and profit, not only to youth, for whom it is specially designed, but to readers of every class.

I am pleased to learn that you contemplate the publication of a History of England, of the same attractive character.

Such works are a valuable acquisition to the cause of public and private education, and cannot fail to be duly appreciated by those for whose benefit they are intended.

JOSEPH P. ENGLER.

Principal of the Classical Institute.

Philadelphia, 1844.

MESSRS. SORIN & BALL.

GENT.—A “Pictorial History of France,” for Schools, by S. G. Goodrich, author of Peter Parley’s Tales. This volume seems well fitted to convey to young readers a brief sketch of French History—being well arranged, the prominent points clearly set forth and each chapter furnished with questions adapted to direct the attention to the principal events and to fix them in the memory. The book seems calculated to be of essential service in the early study of history. The Publishers propose to publish similar histories of the United States, of England, Rome, and Greece.

From the New York TRIBUNE.

Philadelphia, November, 10th, 1842.

GENT.—I have examined with much satisfaction the “Pictorial History of France,” by S. G. Goodrich, on the basis of Markham’s History of France, and consider it well adapted to use in our Schools.

Yours Respectfully,

A. D. BACHE.

MESSRS SORIN & BALL.

GENT.—I have given a partial examination to the “Pictorial History of France,” lately published by you; and from what I have seen of the work, I should think it sustains the reputation which its well known author has acquired as an interesting writer for the young. A comprehensive knowledge of the history of France is next in importance to a similar knowledge of our own history and that of England. And I think the author of this work has taken a judicious medium between the voluminous detail and the scanty abridgement.

Yours, &c., R. W. GREEN.

Philadelphia, May, 10th, 1843.

MESSRS. SORIN & BALL.

GENT.—I have looked over partially the “History of France,” by S. G. Goodrich, which you were kind enough to send me. From the slight examination I have been able to give it, it appears to me to possess most of the qualities which have rendered the author’s other works so popular, and to be well adapted to the purposes of juvenile instruction.

Respectfully Yours,

E. C. WINES.

Philadelphia, September, 19th, 1844.

MESSRS. SORIN & BALL.

GENT.—The “Pictorial History of France,” recently published by you; appears to me to be an excellent work, and well calculated for general use. The simplicity and clearness of its style, the variety of its incidents, and the number of its illustrations will tend to make it both interesting and useful.

Your obedient Servant,

A. B. HUTTON.

*Deaf and Dumb Institution.**Philadelphia, September, 1842.*

MESSRS. SORIN & BALL.

GENT.—Having examined your edition of S. G. Goodrich’s “Pictorial History of France,” I am gratified at being able to speak of it in terms of warm commendation. Written with all the clearness, method, and tact of Goodrich, the work is curiously illustrated by pictorial representations of

of almost every great man or important event of French story. The number, variety, and appositeness of these illustrations, add greatly to the usefulness of the book, which while it does not neglect any other mode of impression, abounds in appeals to the great avenue to the memory, the eye. Wishing you much success in your useful enterprise.

I am, very Respectfully, Yours.

J. K. MITCHELL.

From the Philadelphia, Saturday Courier, of September, 17th, 1842.

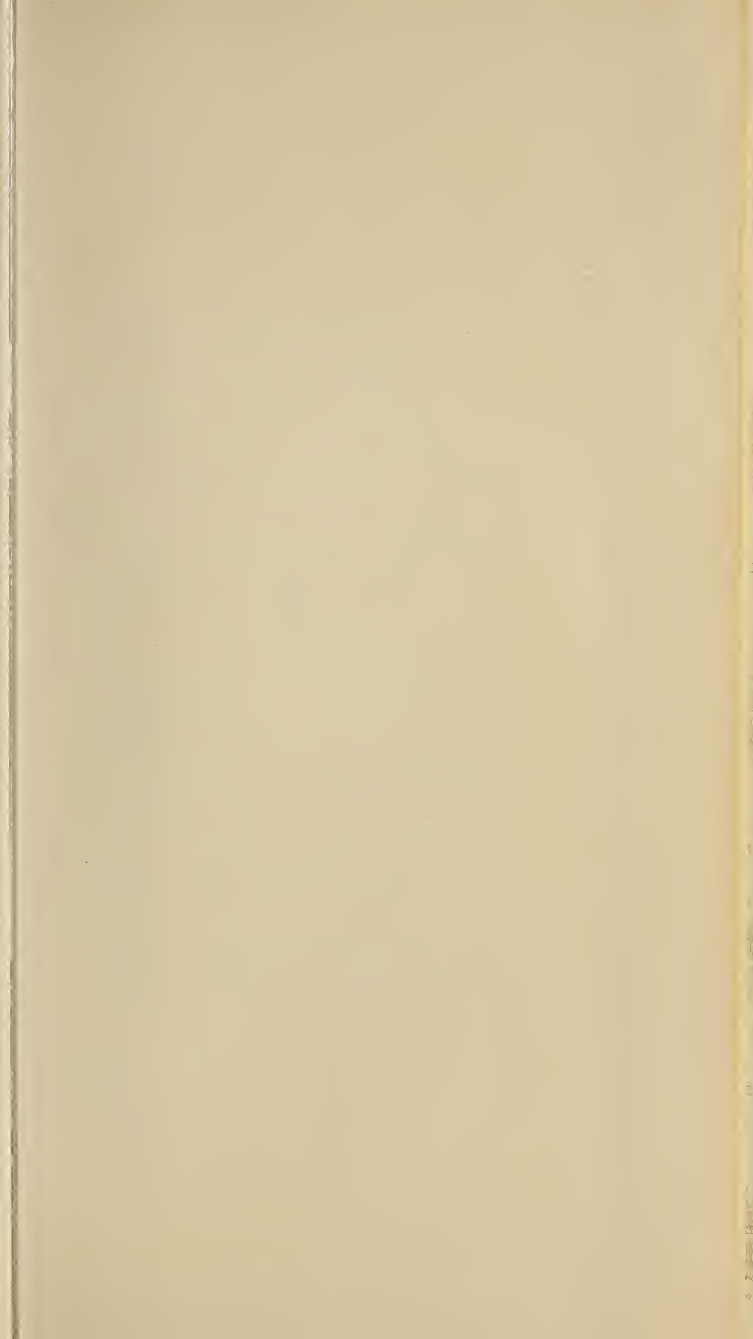
Is there a reader in the United States who has not read some of the productions of Peter Parley? If there is, he should immediately buy and read them all. Few men of any age have done so much real good towards facilitating the easy acquirement of useful knowledge, as our much esteemed friend, Mr. S. G. Goodrich. He has now brought out an embellished History of France, and we will tell our young friends that they will find it a condensed and valuable one. The history of France is a very absorbing one.—For years we have been deeply interested in it—and we are much pleased that a natural, eloquent and pure writer, like the renowned author of Peter Parley, has taken it upon himself to present to the Youth of our land a “Pictorial History,” of a country with which all Americans should be well acquainted. It is a single 12mo. volume, of 347 pages.

From the Philadelphia, Saturday Evening Post, September 17th, 1842.

The “Pictorial history of France,” by S. G. Goodrich, author of “Peter Parley’s Tales,” one volume 12mo. Philadelphia, Messrs. Sorin and Ball.—The great and well deserved popularity of all Mr. Goodrich’s former works, will secure for this history of France a favorable reception. It is designed principally for schools, and is written in the author’s peculiarly simple and perspicuous style. The very large number of wood engravings with which it is embellished are admirably executed, and will add much to its interest and value, especially to the juvenile reader. We commend it heartily, as well to the general reader, as to parents and teachers.

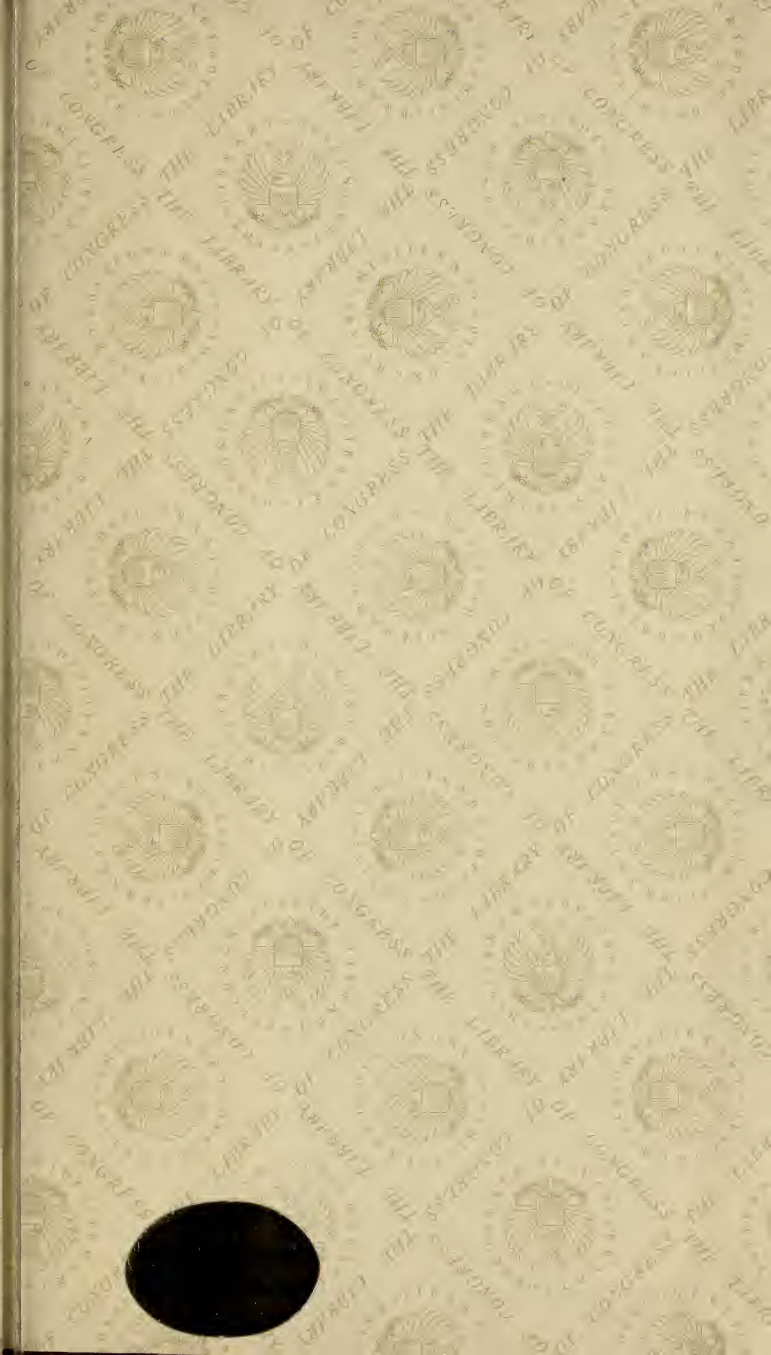
From the Pennsylvania Inquirer and National Gazette, September, 10th, 1842.

The “Pictorial History of France.” An excellent volume with this title has just been published by Messrs. Sorin and Ball, of this city. It is from the pen of S. G. Goodrich, the author of “Peter Parley’s Tales,” and seems to us from the hasty examination we have been able to give it, one of the very best works for Schools that has been issued for a long time. While the facts are strictly historical, they are connected together in a manner at once captivating, agreeable, and especially suited for the youthful mind.

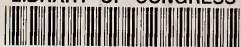








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